Kine WEEKLY

AMERICA'S FROZEN FILM CREDITS

See page 3

BIG

With the gratefully acknowledged co-operation of the U.S. Navy, M-G-M presents—

ROBERT TAYLOR in FLIGHT COMMAND

with RUTH HUSSEY, WALTER PIDGEON, Paul Kelly, Shepperd Strudwick, Nat Pendleton, Red Skelton.

ACTION ROMANCE DRAMA

Every element of smash entertainment thrillingly combined!

"*BOXOFFICE*" *sez*:
"A showman's delight . . . surpasses anything ever before attempted in its field."

SENSATIONAL SUCCESS! say PRESS! RADIO & PUBLIC!

"QUIET WEDDING is OUTSTANDING and a RECORD-BREAKER" says LILIAN DUFF (B.B.C. Weekly News-Letter)

FINEST BRITISH COMEDY EVER MADE ... Paramount's

QUIET WEDDING

PRODUCED BY PAUL SOSKIN · DIRECTED BY ANTHONY ASQUITH

85 degrees .. KEEPS YOU LAUGHING FOR TWO HOURS

SPARKLING FUN . .

Most Acceptable British Film That Rings The B.O. Bell

It sparkles with gaiety . . . earns an unending succession of laughs.

It has excellent acting from a remarkable cast of stage and screen favourites, and bubbles along in fine humour, scoring emphatic chuckles.

Anthony Asquith has directed with the flair for the unexpected which marks so much of his work.

—DAILY FILM RENTER

GRAND PARAMOUNT COMEDY . . .

a gaily inconsequential comedy, notable for the lighthearted direction of Anthony Asquith with the effective playing of what may be largely described as the Who's Who of the British Industry.

The director and cast have produced an endless string of comedy incident guaranteed to keep any audience in almost constant laughter.

The supporting characterisations are one of the film's greatest delights . . . "Quiet Wedding" is readily recommended as the real thing in comedy entertainment for war-time audiences.

—THE CINEMA

RIOT OF FUN . .

80 minutes of the jolliest entertainment imaginable.

—SUNDAY GRAPHIC

Clever, human and ingratiating story, subtle and showmanlike direction, grand characterisation, terrific feminine and human angles, refreshing and accurate atmosphere, star values and great title.

—KINEMATOGRAPH WEEKLY

Emphatically, this is a blitz-beating film and a picture which deserves a wide showing in the U.S.A. as an example of British enterprise, pluck and skill under difficult conditions.

—DAILY MIRROR

"Quiet Wedding" a sheer delight.

—DAILY MAIL

This British comedy is excellent.

—DAILY TELEGRAPH

Delightfully witty and out of war-torn atmosphere. *—EVENING STANDARD*

HERE'S A BRITISH MASTER FILM

I am going to ring the bells!

I know it is against all the rules, regulations and so on, but "Quiet Wedding" must be saluted in proper style.

It is a great effort and must be greeted grandly.

I saw it while sirens were screeching on and off—yet I am able to hail it as a masterpiece.

Paul Soskin has assembled a glorious array of talent and Anthony Asquith has directed them with a strength that intensifies their brilliance.

The acting is superb. I have never seen minor roles better filled since the great days of French production.

—DAILY SKETCH

Casting, acting, photography, direction—all are done in slap-up style.

What are you waiting for? Go to it!

—SUNDAY PICTORIAL

says *JONAH BARRINGTON DAILY EXPRESS* . . . To Anthony Asquith, who directed, my sincere congratulations. He has combined wit with satire, and satire with entertainment which, for two hours, makes the war seem remote.

Excellent entertainment . . . bright and human comedy. *—EVENING NEWS*

THE WEDDING YOU SHOULDN'T MISS. It is a first-class British film.

—SUNDAY EXPRESS

It is great fun all the way . . . a joyous, credible rollick. *—DAILY HERALD*

"Quiet Wedding," in its essentials, is comedy, comedy with a pinch or two of wit and satire, comedy of abounding good humour, comedy blessedly and triumphantly English.

—THE TIMES

You'll Love "Quiet Wedding." It's a tonic for the times. *—SUNDAY CHRONICLE*

It is one of the most diverting comedies that the British film industry has produced. See this film for yourself at the Plaza and admire the skill with which Asquith has marshalled many talents and how delicately he infuses into a riotously comic film a touch of charming sentiment.

—THE STAR

An exceptionally amusing film.

—SUNDAY DISPATCH

Sophisticated story, superbly produced and played by an all-star cast . . . it is a flawless production from beginning to end.

The film is full of funny situations and scintillating lines, for this crazy family is crazier than the Crazy Gang at its craziest. If you need a tonic of laughter it is here in plenty. *—EMPIRE NEWS*

8½ MARKS — C.E.A.

Paramount Pictures

C.E.A. GENERAL COUNCIL —See pages 7-9

Kinematograph WEEKLY

No. 1766 Thursday, February 20, 1941. Vol. 288

FIRE-WATCH ANOMALIES IN N. WEST —See page 10

PAYMENT FOR EXPORT OF BRITISH FILMS

Blocked Currencies May not be Transferred

THERE must be no use of some American company's frozen credits in this country to purchase foreign rights of a British film by another company having no frozen credits here, says a Board of Trade communication issued early this week.

THE ISSUED STATEMENT AIMS AT CLARIFYING THE PROCEDURE TO BE ADOPTED IN ALL CASES WHERE BRITISH FILMS ARE EXPORTED, THE INSISTENCE THAT FULL PARTICULARS BE GIVEN ON FORM C.D.3, WHICH HAS TO ACCOMPANY THE APPLICATION FOR A SUPPORTING LETTER WILL PROVIDE THE BOARD WITH THE PARTICULARS IT NEEDS TO PREVENT EVASION OF THE DEFENCE (FINANCE) REGULATIONS.

A chat with a KINE. representative had with an official of the Board this week revealed that the department is closely checking all information in order that the Regulations are complied with.

The particular paragraph runs as follows:—

The sale of a British film to an American company which has no unremittable sterling, coupled with an arrangement whereby the film is paid for in unremittable sterling belonging to another company, the debt between the companies being settled in dollars, is not permissible and the Board of Trade will not issue letters of support in such cases.

A further paragraph reads:—

British films which are sold to American companies having no unremittable sterling of their own must be paid for in one of the methods approved under the Defence (Finance) Regulations. In such cases, Form C.D.3 must be fully completed and submitted in the usual way. No letter from the Board of Trade is necessary or can be given.

The main part of the communication states that from next Monday, February 24, the procedure for the export of films where exemption is sought from the requirements of Regulation 5B. of the Defence (Finance) Regulations will be simplified. This will apply in all cases where C.D.3 forms are necessary.

Various classes of export and proposed methods of dealing with them are summarised under appropriate heads

1. Exports of negatives or prints of films of which the foreign rights have been sold for unremittable sterling.

2. Exports of trailers and advertising material connected with British or

Continued on page 5.

SHORTAGE OF BRITISH QUOTA FILMS

Film Council Invited to Advise the Board of Trade

THE PRESIDENT OF THE BOARD OF TRADE IS CONFERRING WITH THE CINEMATOGRAPH FILMS COUNCIL ON THE SUBJECT OF THE ALLEGED SHORTAGE OF BRITISH FILMS. THIS WAS REVEALED ON TUESDAY IN THE HOUSE OF COMMONS, WHEN OLIVER LYTTELTON ALSO STATED THAT OF SEVEN QUOTA SUMMONSES, FIVE HAD BEEN DISMISSED.

BRITISH FEATURES REGISTERED WERE 96 AS COMPARED WITH 104 THE PREVIOUS YEAR.

Mr. Liddall asked the President of the Board of Trade whether he was aware of the difficulties which many exhibitors experienced in securing sufficient long British films to comply with the Quota requirements for the year ended September 30, 1940, and what action he proposed to take in the matter.

Oliver Lyttelton: "I have received representations from the C.E.A. to the effect stated in the question. I have asked the Films Council for their advice, and when I have received it I will decide what action, if any, is necessary."

Quota Summonses

Mr. Lees-Jones asked how many prosecutions were instituted for failure to comply with the British Quota requirements for the years ended September 30, 1939, and 1940, and with what results.

Oliver Lyttelton: "Seven summonses were issued to kinema exhibitors for failure to comply with the Quota requirements of the Cinematograph Films Act, 1938, during the year ended September 3, 1939. Five of these summonses were dismissed and the other two a fine of £100 with 40 guineas costs was imposed. No proceedings have yet been instituted for failure to comply with the requirements of the Act during the year ended September 30, 1940."

Films Registered

Mr. Liddall further asked the number of long British films registered under the Cinematograph Films Act, 1938, for the years ended September 30 in 1939 and 1940.

Oliver Lyttelton: "The number of films registered as British long films under the Cinematograph Films Act, 1938, in the period October 1, 1938, to September 30, 1939, was 104 and the period October 1, 1930, to September 30, 1940, 96."

Unjust Charity Conditions

PROSTITUTING THE 1909 ACT

E. J. HINGE, of Newcastle, past president of the C.E.A., in a reference to the legality of imposing special conditions for the Sunday opening of kinemas, said that compulsory charity was very distasteful to the entertainment industry. One Town Council, he said, had been advised that it could not enforce conditions as to prices for members of the Forces and admission of children which it had decided to impose.

Continued on page 15.

R. SUTTON DAWES
Sales director of 20th-Fox

DOES S.O. DEPEND ON ATTENDANCE OF TROOPS?

Bench Warning at Chesterfield

BAD EFFECTS ON JUVENILES

At Chesterfield Annual Licensing Sessions, Ald. W. H. Edmunds said it did not appear that troops took advantage of the privilege of Sunday opening, and it was questionable whether Sunday opening should be allowed to continue. He said it was unfortunate that large numbers of children should be allowed to attend on Sunday afternoons.

The justices adjourned the question pending a report being received from the Chief Constable relating to the attendance of soldiers, adults and children on Sunday afternoons and evenings.

The Chief Constable, in one report, said observations were kept at various halls on December 15 and January 26, which showed that soldiers were in the minority. On the second date there were 463 children at the afternoon performance at one hall and at night not a single soldier was present. At another kinema, 46 children attended in the afternoon. There were no soldiers at night. At another hall, 187 children attended in the afternoon and 22 soldiers at night.

The Chief Constable said he considered Sunday opening was having a bad effect on juveniles.

WAR BUSINESS 12 PER CENT. UP ON PEACE TIME QUOTA BASIS

Remarkable Trading Figures Given at 20th-Fox Convention

THE SECOND WAR TIME CONVENTION OF THE 20TH-FOX SALES FORCE PROVIDED THE OPPORTUNITY FOR SALES DIRECTOR R. SUTTON DAWES TO ANNOUNCE THAT THE YEAR'S RETURNS HAD EXCEEDED BY 12 PER CENT. THE QUOTA WHICH WAS BASED UPON PEACE TIME EXPECTATIONS, NOTWITHSTANDING THAT THE PERIOD INCLUDED THE INTENSIFICATION OF AERIAL WARFARE.

Welcoming the delegates, Mr. Dawes paid glowing tributes to the work of the branches during the worst period for business conditions that this country had ever experienced. Since the last general gathering, the close of which marked the launching of total aerial warfare, many big towns had suffered, and kinemas had not escaped damage. Enormous difficulties had been imposed on the normal method of working from one main office, and the company had therefore introduced a plan of decentralisated operation, under which all branches operated as independent organisations and he offered his congratulations on the efficient manner in which each branch had adapted itself to the new conditions.

The agenda provided for the screening of new films from the American and British studios, including "Inspector Hornleigh Goes To It" and the big spectacular Technicolor musical, "Down Argentine Way." The films were followed by a general review of business, and an open discussion on future sales policy.

The delegates were officially welcomed by Mr. Dawes at dinner on Friday night at the Midland Hotel, Manchester, and on the morning following the new pictures were viewed in the Warner Private Theatre.

Remarkable Trading

Reviewing the year's trading, Mr. Dawes said that while the war had affected returns, he was able to announce **that the organisation had enjoyed a remarkable trading year and had exceeded the sales quota set by more than 12 per cent.**

"It should be remembered," said Mr. Dawes, "that the budget for 1940 was calculated without any reliable idea of what the enemy might have had in store and what its effect might be on our business, so that our estimates were made practically peace time expectations."

He revealed that six branches had exceeded, by a big margin, the individual quotas that had been set them. He expressed the hope that in 1941 similar success would attend the sales force efforts.

Particular tribute was paid to E. Gratton Milloy, Manchester branch manager, whose office had been totally destroyed. "The office was demolished on the Sunday evening," Mr. Dawes explained, "yet, within 24 hours, Mr. Milloy had secured new premises, and, within a matter of days, the branch was again functioning normally, and there had been no break whatever in the service to exhibitors."

He also congratulated Leeds, Birmingham, Cardiff and Liverpool branches on the manner in which they had tackled the problems set them.

Although many good servants of the company had been called up they were fortunate in that they had been replaced by

Continued on page 5

Closed Kinema Problem is Discussed

JOINT COMMITTEE, TO MEET NEXT WEEK

A FURTHER meeting between the C.E.A. and K.R.S. on the subject of relief from contracts with kinemas in blitzed areas will be held next week when specific cases will be examined.

Meanwhile the K.R.S. has issued a statement setting out the information required from exhibitors who contemplate re-opening, and the conditions under which bookings should be re-dated.

The statement runs:

As a result of discussions between representatives of the C.E.A. and K.R.S., it has been agreed that all applications for relief from contractual obligations in respect of kinemas which have been voluntarily closed by exhibitors by reason of it being not profitable for them to keep them open should be forwarded to the K.R.S., whose Committee will consider such applications. A form of application has been agreed between the C.E.A. and the Society.

The members of the Society have decided that any exhibitor contemplating re-opening his kinema should (1) notify the Society within 14 days from receipt of its communication that he intends to re-open his kinema before May 5 next, and (2) that prior to that date or the date of re-opening, if earlier, he will re-date the bookings existing at the time of closure or, alternatively, give equivalent *playing time* to reach renter concerned in such bookings.

Such arrangements for re-dating or the giving of equivalent playing time should be made direct between the exhibitor and the renters concerned.

If, however, an exhibitor does not contemplate re-opening at an early date and desires to apply for suspension of his liabilities arising under contracts for the hire of films existing at the time he closed his kinema, the form mentioned above should be completed and returned to the Society without delay.

It has also been decided that no business additional to that contemplated by the foregoing arrangement can be undertaken until such time as the Society has been notified by all of the renters concerned that satisfactory arrangements on the lines indicated have been completed.

£20,000 for Forces' Welfare Funds

OSCAR DEUTSCH PRESENTS ODEON PATRONS' GIFT

ALREADY the patrons of the Odeon circuit have provided £20,000 for the welfare of the fighting forces.

The latest gift of £10,000 has been acknowledged by Lord Croft, Under-Secretary of State for War. He has received from His Royal Highness the Duke of Gloucester a cheque for £10,000 which has been contributed by Oscar Deutsch through the patrons of his circuit.

The fighting services, it is announced gratefully acknowledged this generous contribution to their welfare funds, more especially as it follows a like sum previously received from the Odeon kinemas through the initiative of Mr. Deutsch.

The ever-present need of our far-flung fighting forces of assistance at short notice is met from the welfare funds of the three services to which such donations as this are put

First in the Field
BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
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THE SPIRIT OF BROTHERHOOD

THERE are a good many families who squabble like cats and dogs in normal conditions; it takes adversity to make them pull together. We in this Trade can look back to a long history of attack and counter-attack—and occasionally feint attack—and each section is normally ready to bristle up at the idea of closer political alliance with the other.

When real anxiety threatens, however, we begin to feel a little more inclined to look for the strength rather than the weakness of our brothers in the Trade. People suddenly discover that the well-being of one branch immediately reflects on the others and when a mixed crew in the boat find the way of pulling in the same direction she goes forward.

At the moment it is the exhibitors who are feeling the extremes of public taste and resources in amusement seeking. In some places the patronage has dwindled away altogether; in many instances kinemas are closed, some of them not to reopen until after the war.

It is where exhibitors see a chance of getting on their feet again that they most feel the need of co-operation from the distributors. They may have been knocked down, but they have not been counted out. Struggling to keep their footing they want all the help that can be given.

When they are in this rather difficult stage of rebuilding their enterprises it is primarily the tangible support they can expect from the renters that concerns them. As to this it is impossible to say more than that as every case varies in the problems it has to face, the consideration of them must necessarily be on individual merits. But it is good to hear that C.E.A. officers themselves pay tribute to the conciliatory spirit which has inspired the discussions so far held.

A BAROMETER

"BUSINESS as usual" is one of the slogans that is as out of date as "Safety First." It does not, and cannot, apply to-day. Nothing is as usual, nor will it be until you all know when.

At the same time it is a comforting idea to think about, and now and again we get a cheering item of news to report which helps us to see that the clouds around us are not impenetrable.

One of our leading distributors has just disclosed, at its sales conference, the inspiriting result of a war-year's trading which is no less than 12 per cent. up on peace-time figures. This is an achievement of the highest value not only to Twentieth Century-Fox—and its customers in this country—but to the whole trade.

Nobody will fail to sympathise with the stricken section of the community, for we know only too well about the areas scarred with Nazi bombs, kinemas destroyed and others damaged, and districts depopulated by evacuation. These unhappy places are always before our eyes; their plight cannot and should not be minimised.

In spite of this, we draw from such figures as we have quoted an encouraging picture of the whole country in its fight against anything like national depression. We see that shifting industries have brought in the aggregate more business to certain areas than others have lost. There is no tale of disheartenment here, and the lesson is for all to see.

Long Shots

NOTTINGHAM AGAIN—DAVID ROSE AT THE MIKE—"UNREMITTABLE STERLING"—NIVEN'S WITH SOSKIN—DOCUMENTARY QUALITY—SWIFT YEARS—CHEERIO FROM ARTHUR CUNNINGHAM

ARTHUR MOSS'S fulminations against holding C.E.A. meetings outside London have failed to persuade delegates that London is the proper centre for C.E.A. meetings. It is to be Nottingham again, and more than that, the gathering is to be the important annual meeting. This is a real break with tradition for London has always afforded provincial members the added thrill of a trip to the Metropolis.

UNDOUBTEDLY it will be found more convenient for members from the North who, with Midlanders, will probably provide the predominating element. How this will affect the contest for the Presidency is a speculation, as the distance may prove a hindrance to Councillor Mears' supporters in the south and south-west of the country.

ANYHOW, it would be advisable for those who are certain of coming, to book up at one or other of the hotels well in advance. I have no doubt that W. R. Fuller, who appears to know the particular appeals of various hotels in most centres, will be able to proffer the right sort of advice.

ALTHOUGH there is a disposition to cut out anything in the shape of an annual banquet, there is still a feeling that a social meal is the best way of celebrating a getting-together of old friends and acquaintances. So it may happen that members who have differed sharply across the floor at a meeting become again jolly fellow-guests at the luncheon or dinner table.

I MENTIONED last week David Rose's appearance before the "mike" in a Californian broadcast studio during his recent visit to America. Last Saturday he repeated the experience in this country, taking a few minutes in the popular "In Town To-night" programme.

THE B.B.C. broadcast differed from that at Hollywood, by reason of the fact that it was conducted in the brilliant illumination one normally associates with a film studio. Indeed, it was being shot for the Paramount news-reel, and the resultant heightening of temperature elicited from one of the studio technicians the remark that it was the first time the place had been warm.

HE gave over the air impressive details of the manner in which the British colony in Hollywood is aiding Britain by its contribution to the war effort, and introduced a novel point, that of the way in which the tremendous publicity value which had been built round the foremost stars of the screen was being used to inspire people in the United States with the aim of affording the utmost possible aid to Britain.

CONGRATULATIONS must go to the Treasury—or is it the Board of Trade?—for having discovered a euphonious as well as an apt description for what hitherto has been termed "blocked currency" and "frozen credits." "Unremittable sterling" is a much better sounding term, and as an exporter said to me on Tuesday, "it is just the sort of description I have been endeavouring to discover."

AND talking of "unremittable sterling" I see from the American papers that Francis Harley has further elucidated the situation regarding the possibility of American companies purchasing kinemas with moneys remaining in this country. While this is permissible, it has to receive confirmation by the Government department concerned: although this might be forthcoming for single theatres, he did not think that purchase of a circuit would be sanctioned.

ASSURED that shooting-time will be got through in a minimum of time, the Commanding Officer of David Niven's unit has given consent to his absence on leave to take the lead in a new Soskin production.

HE will star in a film, the story of which will mirror through the medium of a Fleet Street newspaper the determined endurance of the British people during the period since Munich.

PAUL SOSKIN is delighted to have secured Niven for the big part in this film, especially as the actor was being keenly sought after by other producers. Niven himself is looking forward to his appearance in the film, which will have a distinct historical value in future years as well as providing an entertainment picture for patrons of to-morrow.

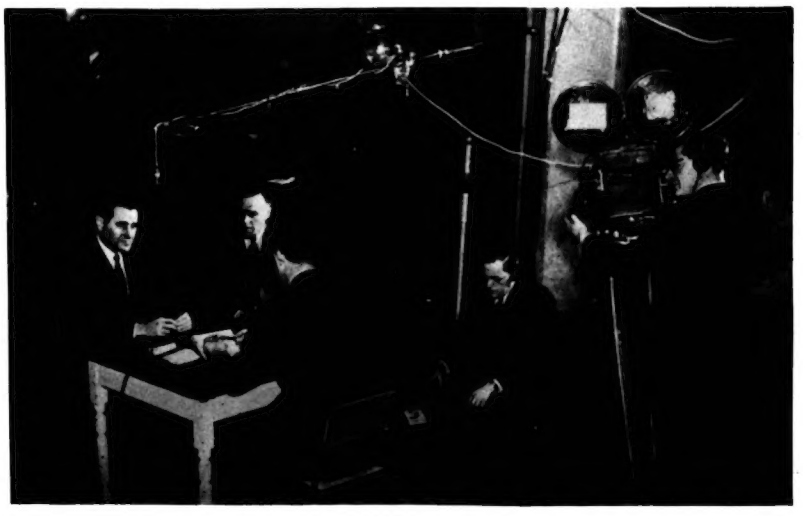
A FURTHER meeting between members of the film Industry, representing the C.E.A. and K.R.S. and War Office officials will take place next week on the problem of films for the Services.

OPPORTUNITIES were afforded me this week to read a variety of correspondence received recently from foreign countries, the writers of which were highly appreciative of some of the short films of the documentary type reaching their countries. The writers, who expressed themselves sometimes in quaint English, made no secret of their sentiments concerning the war, one saying that his countrymen admired England's effort to secure that the world should be saved for "the good human being."

IN one neutral country, a writer stated, Nazi officials protested against news-reel sequences which showed shots favourable to Great Britain and consequently unfavourable to Germany. The authorities, anxious to avoid difficulties, cut them out, but the public is quick to sense the cut and protests against it, giving greater applause to those lengths which show the King and Queen visiting bombed areas.

HE writes from Heysham, looking forward to peace again, recording his own good health, but Mrs. Cunningham's lack of it, complicated by a condition of her eyes which has rendered her almost blind. I am sure many old friends of this well-known couple will feel sympathy with Mrs. Cunningham in her affliction.

PICTURES of the new Air Cadets in training form a very interesting sequence in to-day's British Movietone News in which also is seen a further rally of some 600 people of Africa to General de Gaulle and the story of the ordinary barrack life of the Australians in England finishing up with a gathering of them singing their national song "Waltzing Matilda." Other items are shots of the King and Queen visiting Manchester and Stoke-on-Trent distressed areas; a mobile library which goes round to the blitzed places and changes books; the police doing their ordinary jobs wearing their gas masks as a try-out "in case" and the digging up of a golf course as a further "dig for Victory" campaign.



David Rose, C. F. Meehan, Roy Rich (announcer) with Ron Read and J. Harding of British Paramount News during Mr. Rose's broadcast last Saturday night.

IN a hundred years time, said a highly placed foreign politician to me the other day, some of your films recording the way in which British people have carried on during this war, will be a revelation to the people of that future day. They are the sort of film which will quicken the pulse and awaken high admiration then, as they do to-day. Among the films which he singled out for praise was "Men of the Lightship," which he thought told its story in a most effective manner — direct and revealing without frills.

WE in the south do not see so much of effervescent Arthur Cunningham as a few years ago, when his infectious laugh and boyish glee were a feature of all C.E.A. gatherings. A letter on my desk addressed in his unmistakable handwriting the other morning, brought back happy memories of those days and nights spent in his jolly company.

TO-DAY, I have to offer congratulations to Miss Swift, representative in this country of Guaranteed Pictures Inc., of U.S.A., on reaching the thirtieth anniversary of her association with the film Industry. It was in "pre-other war" days that she entered upon her duties on February 20, 1911, a date for which she vouches, but her youthful activity and appearance denies. Good luck!

I WONDER what the true version is of a story I heard last week of a demonstration to be given to Royalty, which had to be abandoned owing to a failure of a certain mechanism. As I hear it, the Royal personages had to go without their demonstration, but the fault in the machinery was rectified later.

BRIGHTON is to hold the big annual charity ball of the Entertainment Managers' Association on March 6, a function which has in past years been the medium of supplying much-needed help to various charitable agencies. Last year, the purchase of a fully equipped ambulance was made possible by the fund, the vehicle being formally presented to the Lord Lieutenant of Sussex.

A. J. SADLER, the new vice-chairman of the Sussex C.E.A., is also chairman of the local Entertainments Managers' Association, and this fact should ensure ready support from C.E.A. members in that area. Dan Benjamin, P. G. Lundy and R. Curtis are among the exhibitor members of the organising committee. The date is March 6.

E. T. CARR, whom I saw on Tuesday, was loud in his appreciation of the first day of "The Thief of Bagdad" at the London Pavilion, to which the picture has been transferred after seven weeks at the Odeon. Monday's takings trebled any takings at the theatre since the blitz. This, with the continued phenomenal success of "The Great Dictator," which in some houses is trebling and quadrupling takings, gives the U.A. directors a happy sort of feeling inside. I understand, by the way, that Chaplin gives way to Formby at the New Gallery when "Spare a Copper" opens on March 9.

THE STROLLER.

ROOSEVELT WILL ADDRESS A.M.P.A.S.

Kine. New York Cable from Motion Picture Daily

PRESIDENT ROOSEVELT, via radio from the White House, is to address the annual Academy Awards Banquet on February 27. The talk will be carried on a nation-wide network. It is the first time such an event has occurred, and it is anticipated it will be a significant message.

NATIONAL DEFENCE FILMS, short subjects, have been dispatched for showing in 7,500 theatres.

LOEW STOCKHOLDERS re-elect Board to approve the new five-year contract given to Nicholas Schenck, which takes effect at the expiration of the current pact at the end of this year. The approval marked the occasion of praise for the Schenck leadership by all officers re-elected.

JACK BANNON and Gordon Craddock have been named Assistants to Universal's Eastern and Western Sales Managers respectively. Universal details 36 of 47 features planned next season as earliest Sales Convention closes in Chicago. Universal Corporation, parent company to Universal Pictures, reports a profit for the fiscal year to November 2 last of $2,232,805, which compares with under one million for the previous year, a gain of 123 per cent.

GABE YORKE has been named Western Division Promotion Manager for Fox.

Close-Ups

By

Screencomber

SPEECH

JOE BLINK, whose command of the English language is the envy of the entire Trade and of kindergartens throughout the entire universe, addressed a crowded meeting on the Government's attitude towards the Trade.

"We are conglumerated here," said Joe, "to protest. At a time when entertainment is of paramour importance the Government desists in constricting our great industry by hemming us in on all sides with retractory and refactory legistations until we have developed a sort of legistationary hydrophobia or fear of combined spaces.

"As one who commends that our industry is necessary for the successful provocation of our war effort, as incestial, in fact, as the munition or airoplane industries, I for one, persist that we must show more initiatism in desisting these obstructive Govemential measures.

"The Government bases these insumptions that we are not incestial, but I say the sooner we disuade them to debase themselves of this misconprahension the better for our cause. Burning with righteous instigation we are conflagrated here of our on ignition to demand our rights.

"I knew, on gazing around at this great disembly, that you were all determined to give of your best—and how, you may ask, did I know you would give of your best? Because, looking around, I can see that bestial look on your faces.

"No one, you may say, in their sane sense would attempt to shackle an industry such as ours, but is the Government in its sane sense or does it think that we are the ones who are insanitary? No, we are in unification like we never were before. We must present a solid front without one single, solitary disinfectant note. I consist that the attendance here to-day is proof enough of our determination to resists these ostructive measures with which they seek to blind us and I am proud to make the fact public that, behind me, I have the anonimous support of the entire Trade."

WARDOUR A'WHEEL

A MINOR war has broken out in film circles now that the big executives have replaced their high-powered cars with bicycles. Wardour, Little Bumbling, Cummerdown Marsh, Cummerup Marsh, Cummerlong Marsh, and even Widgestead-on-the-Moor are agog with it.

Maxie Thorpe (ole "Gaffer" Thorpe, of Cressbrook) is credited with starting the offensive by appearing in gold-plated cycle clips. Max Milder quickly retorted by having his machine fitted with a platinum cigar-holder on the left hand handle-bar. The cigar clip enables him to park his cigar when rounding a particularly difficult corner. A small push-button arrangement releases a weight which slides along the right handle-bar and counterbalance the weight of the cigar, thus preventing the rider from being weighed down and even toppled off on the left side.

Sam Eckman, not to be outdone, is experimenting with a miniature movieola, that can be fixed to the handle-bars and operated from the pedals. By this means he is able to view fortheoming M-G-M product on the way to and from the office, while Sam Smith, whose Rolls was once the envy of Wardour, has provided himself with a luxurious and commodious sports tandem. Sam has had the pedals removed from the rear seat so that his chauffeur is still able to drive him to and from the office, as of yore.

MUDDLE

THE way they get things muddled! There's Ian Coster in the *Evening Standard* telling how Harry Buxton told Fred Thomas to cable Daryll Zanuck to make a film of an earthquake, building up to a climax, so just about a week later William Hickey is quoting the same story in the *Daily Express* but giving credit to Sam Goldwyn for it and, at that, somebody tells us that the original appeared in the *Literary Digest*.

TIME

WART WINKLEHEIM reports from the Dartmoor territory that our old friend and college chum, the dirty, rotten double crossing ——, is now serving out his six months at Dartmoor. We have no doubt that some of the more knowledgable members of the trade will point out that you can't do less than three years at Dartmoor, but then we have influence. And now, no doubt, you'll be anxious to hear just who of our many friends has been looking over the old place. "Scrim Shanker" or whatever he calls himself!

THE DOORMAN SAYS

"BATTER me with beknighted Beaverbrooks," said the commissionaire; "stap me with studios and may Quislings queer my quota, but what d'ye make of this 'ere British film business these days? It's agin the law not to show British pictures, and it's agin it to take over a studio to make 'em. Dang my Denhams, excavate my Elstrees, flay me with floor space, but wot with the Quota Act and one thing and another it don't 'alf make you think."

News-Reel Invades B.B.C. Studio

DAVE ROSE TELLS OF AMERICA'S WAR-EFFORT

BRITISH PARAMOUNT NEWS ARC LIGHTS BLAZED IN AN UNDERGROUND B.B.C. STUDIO—AND FOR THE FIRST TIME THE WAR TIME OPERATIONS OF THE BROADCASTING STUDIO WERE FILMED FOR THE BENEFIT OF KINEMA THEATRES ALL OVER THE WORLD.

A big scoop for Paramount, but the significance of the occasion from another aspect made the scoop seem less important. David Rose, the Paramount chief, has just completed a ten-weeks' business trip to the parent organisation and had come to tell the British people something about the efforts made by Hollywood in aid of Britain's war effort.

The occasion was the "In Town To-night" feature on Saturday, and the Paramount news mike stood beside that of the B.B.C. as Mr. Rose told his story to announcer Roy Rich.

Particularly impressive was the description given of the manner in which the English colony is helping: Cary Grant, for example, gave all his salary from his last film—about £35,000—to help in the war ("A lot of pennies," as the announcer commented).

Others like Madeleine Carroll, Ronald Colman, Ray Milland, Basil Rathbone, Merle Oberon and the rest are helping with money, tons of clothing, comforts, medical appliances and so forth. They are giving their services free, producing plays, concerts. Pledges have been given to contribute so much money per month for the duration. And the American stars are helping too.

As the Paramount chief said, most of them are doing far more good in California than they could possibly do here.

A pointer to American sympathy for the British cause came when the announcer, Mr. Rose, asked who is the greatest British attraction on the American screen. Pat came the answer—"There's no doubt about it—it's Winston Churchill!"

N.A.T.K.E. Busy in S. Wales Area

BLITZ INTENSIFIES S.O. PROBLEM

Sheffield Exhibitors to Apply

Sheffield Watch Committee will deal with a large number of applications from individual kinemas for S.O. at their meeting on February 20.

This follows the previous joint application from the Sheffield C.E.A. for all members desiring S.O., and to which the Watch Committee was not apparently favourably inclined.

Local exhibitors realise that one after-blitz problem is that soldiers and factory workers want S.O. because in hundreds of cases there are not enough facilities during the week to see film shows. Also, there is a tendency for people to desire to be at home at nights, and particularly as so many have enrolled on fire-watching and other street schemes in cases of raids.

HOOLIGANISM AT BRIGHTON

Brighton and Hove exhibitors, in conjunction with their other colleagues of the local Entertainment Managers' Association, are determined to give the police every co-operation in the breaking up of a number of gangs of youths who have been doing widespread damage to kinemas.

The exploits of these destructive gangs include tearing down of lamps and electric fittings in one kinema; the damaging of a large number of seats; the removal or wrecking of 120 armpads out of 560 at another hall; and the theft of 9d. toilet rolls by paying penny admissions to the cloakroom. In one instance a member of a gang paid the ordinary price of admission to a kinema and then made his way to a small door at the back and let in the rest of the gang free.

D. Holdsworth said that he had to have men working every day from 9 a.m. till 1 p.m. repairing damage maliciously done.

Dan Benjamin (immediate past chairman of the Sussex C.E.A.) was elected to represent the Association on the Council of the Brighton and Hove Chamber of Commerce and Trade.

LOCAL MEETINGS ARRANGED

M. of I. Ask for More Screen-time

MEETINGS are being sought by the N.A.T.K.E to arrange agreements in two areas, but apart from this, little of importance was discussed at the monthly meeting of the S. Wales Branch last week.

The SECRETARY (W. J. Fooks) reported that requests had been received from the N.A.T.K.E. for a further meeting with a view to an agreement in Bridgend and Pontypridd areas, and that a meeting had been called for the latter area. Steps were also being taken to call a meeting at Bridgend, so that the members there could decide their future course of action.

More Free Publicity Wanted

A letter was read from the Ministry of Information (Welsh section) requesting permission for occasional short addresses during kinema performances. The branch decided that as Ministry of Information films were already being shown at all kinemas, only in the case of emergency could such permission be granted, when it would be at the discretion of the particular manager who was approached.

Monmouth Licences

In connection with the licence conditions in Monmouthshire, the secretary reported that direct approaches were being made to the appropriate committee with a view to an amendment.

For the Presidency

It was unanimously decided to recommend members to support S. K. Lewis in the election for the national presidency.

Membership

An application for membership from Alan A. Withers, in respect of the Park Kinema, Pontypridd, was recommended for acceptance, while the following notifications of change of membership were approved:—Odeon, Cardiff (R. G. Butler in place of A. Morley); Gaiety kinema, Blaina (Miss R. E. W. Davies in place of W. J. Davies).

Continued from page 3

Films Export Regulations

American films which are either not paid for at all or are paid for in unremittable sterling.

3. Exports of still photographs for making pictures abroad which have been made or bought in this country for unremittable sterling.

4. Exports of prints (colour or otherwise) of American films made in the United Kingdom and exported for payment in unremittable sterling, usually to countries other than the United States of America.

In all these four cases, application for a supporting letter should be made to the Assistant Secretary, Industries and Manufactures Department, Board of Trade, Millbank, London, S.W.1. The C.D.3 form should be enclosed with the letter, which should give full information of the country of origin, of the material to be expected, the reason for the export, method of payment, and the reason why payment is not being made in accordance with the requirements of the Defence (Finance) Regulations.

5. Re-exports of American films which have been on loan to this country or have arrived here unintentionally, *e.g.*, through the operation of contraband control.

Form C.D.3 should be completed in respect of exports of this nature, and the forms should be submitted to the Bank of England through the Exporter's bankers, accompanied by a statement of the circumstances of importation, and an undertaking that exchange was not put up in respect of the films when they were imported into the United Kingdom.

6. Prints of British films which are sent abroad as samples to be screened to potential buyers.

7. Prints or negatives of British films which are sent abroad on consignment in the hope of effecting a sale.

Where prints are exported as samples in order to be shown to prospective buyers in the hope of effecting a sale of the foreign rights or where prints or negatives are exported on consignment terms the usual C.D.3 procedure should be adopted. The estimated value of the prints or negatives and of the rights which it is hoped to sell should be indicated in paragraph 4, and the approximate date on which payment is to be received inserted in paragraph 5. If the exporter cannot declare that payment will be received within six months, application should be made through his banker for a specific extension of the period of payment.

Normally, the full amount accruing to the exporter in respect of the sale of the prints or of any copies made from them must be remitted by an approved method to this country, and a suitable statement should be attached to pages 3 and 4 of the form when it is forwarded to the Bank of England after completion of the certificate. If it is desired that payment should be made in unremittable sterling, the Bank of England must be informed of this fact and will ask for an ex post facto letter from the Board of Trade to confirm that the financial arrangements are in order.

Under these arrangements application should be made to the Board of Trade for supporting letters for exports falling under heading 1-4 only. For the other classes, the export of films can follow the usual export procedure and the Bank of England or the Customs will consider granting permission for the export on the basis of information supplied in the C.D.3 form, and any additional information that the exporter may send, e.g., in cases falling within class 5.

Attention is also called in the statement to the warning recently issued by the Board of Trade through the KINE. to persons resident in the United Kingdom who contemplate selling the foreign rights of British films for payment in unremittable sterling.

Occasion is taken to stress again that the Foreign Exchange Control will not provide foreign currency to meet agents' fees, etc., abroad unless at least an equivalent amount of currency has been surrendered to the Treasury in respect of the proceeds of each particular sale. Vendors of rights or other properties for payment in unremittable sterling should accordingly stipulate that they receive sufficient foreign currency to cover any such expenses.

BRISTOL CHAIRMAN NOW COUNCILLOR

Bristol City Council have elected F. G. W. Chamberlain, chairman of the Bristol branch of the C.E.A., a member of the Council to fill a vacancy caused by the death of the representative of the Knowle Ward.

Kodak Support for Glebelands

I KNOW you will be pleased to hear that the joint scheme between Kodak, Ltd., and its kine customers, whereby a contribution is made by this company for empty film tins returned by the latter, has so far resulted in the Cinematograph Trade Benevolent Fund receiving the very useful contribution of over £162 from us.

Not only does this joint effort help to conserve supplies of much needed metal, but brings also welcome financial aid to a cause we have all very much at heart.

With the help of the Trade we intend to recover an even larger percentage of the cans sent out in future. If all concerned co-operate, I feel sure that we can increase the sum sent to the Benevolent Fund from the present average of £32 monthly to twice that amount.

In the meantime, I would like to thank the members of the K.R.S. and the laboratory owners for the way they have helped the project.

E. E. BLAKE,
Managing Director, Kodak, Ltd.

Continued from page 3

DONAT FOR TWENTIETH CENTURY—FOX

men of proved ability who, it was believed, would maintain the same high standard of salesmanship.

New Line-up

Discussing the current release schedule with which salesmen were at this time concerned, Mr. Dawes named several subjects which were establishing big figures at the country's box-offices.

In particular, the controversial anti-Nazi film "Four Sons" had everywhere exceeded all expectations. He cited "Brigham Young," currently on relsase, which gave every indication of establishing a new sales record for this country.

Two "Supers" a Month

"In the schedule of releases for the next few months," Mr. Dawes said, "we are going to offer two super pictures per month." The first of these "Tin Pan Alley," had already established a very big name on its two-week run at the Regal, Marble Arch, and figures were already treble those of "Brigham Young." Others included "The Mark of Zorro," the new Tyrone vehicle, currently showing at the Odeon, Leicester Square, where the returns are five and six times greater than others shown during the blitz. These two were to be followed by "Down Argentine Way," the spectacular Technicolor musical which, said Mr. Dawes, "is the finest musical feature this company has ever offered

Records Broken

He revealed that "Tin Pan Alley," during a special pre-release at Edinburgh this month, the film had broken all records for the house concerned.

Other big features which will appear in the current release schedule are "Chad Hanna," which will star Dorothy Lamour, Henry Fonda and Linda Darnell. "Hudson's Bay," starring Paul Muni; and "Western Union," in Technicolor, taken from the last Zane Grey novel. As an indication of the enormous advanced interest in this subject Mr. Dawes told the meeting that only that week he had received a number of cables and telegrams from prominent theatre executives of this country asking for an early sight of the picture, which American film men considered was the gsreatest picture Darryl Zanuck made.

Donat for Britain

From the British studios four new titles were set for release during the earlier part of 1941. "Inspector Hornleigh Goes To It," and H. G. Wells' "Kipps," which is now in the final editing stages.

These are to be followed by the big flying film, "Spitfire," and a spectacular historic subject, "Pitt, the Younger," the title role in the latter would be enacted by Robert Donat, the outstanding box-office draw of the day.

Opportunity was taken of the attendance of Sir Gordon Craig at the convention to discuss sales matters as affecting British Movietone News, and Sir Gordon Craig described briefly the plans they had made in the disposition of expert cameramen which would ensure the most comprehensive coverage of the events of 1941.

Greetings from the States

Both Francis Harley, managing director, now in the United States and whose early return is expected, and Walter Hutchinson, Foreign, manager, sent their good wishes to the convention in the form of cables. Walter Hutchinson said: "I hope soon we may meet to discuss business problems together and reunite the bonds of friendship which present enforced separation will only strengthen."

Francis Harley said: ". . . . Am confident type of product now being shipped will cure all blitz blues, and keep British morale on high level."

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., FEB. 20 AND WED., FEB. 26

Thursday

Honeymoon for Three (*Warner*)

Phœnix Theatre. **2.15 p.m.**

Cast: Ann Sheridan, George Brent, Charlie Ruggles, Osa Massen, Jane Wyman, William Orr, Walter Catlet. **Director:** Lloyd Bacon.

"Honeymoon for Three" is a sparkling comedy with George Brent as a celebrated woman-chased novelist; Ann Sheridan as his capable secretary and fiancée; Osa Massen as his college sweetheart, who regrets not waiting for him and now wants to remedy her mistake, and Charlie Ruggles as her bewildered husband, who tries to seize the chance of regaining his freedom, but is frustrated by Ann's quick wit when an admiring mother who has named her baby after the novelist arrives with the child to ask George to hold him at the christening. Packed with snappy dialogue and highly humorous situations, the picture entertains every foot of the way to its hilarious climax.

Friday

When Youth Conspires (*Pathe*)

Phœnix Theatre. **11 a.m.**

Cast: Jackie Moran, Marcia Mae Jones, Leatrice Joy, Charles Brown. **Director:** Robert McGowan.

Betty Elliott, long separated from her country doctor father, comes to visit him and proceeds to take over the management of his business and social affairs. The doctor, who heretofore had been paid off mostly in chickens, preserves and the like, can't get used to his patients meeting the bills with cold cash, even if they do pay by instalments. While he is still gaping at this sudden change, Betty and Chris, her boy friend, decided that the doctor is in love with Chris' mother, Julie, and try every trick in their repertoire to bring the bashful couple together.

Her First Romance (*Pathe*)

Phœnix Theatre. **2.30 p.m.**

Cast: Edith Fellows, Wilbur Evans, Jacqueline Weils, Alan Ladd. **Director:** Edward Dymtryk.

"Her First Romance," a Monogram attraction, brings to the screen a new singer in the person of Wilbur Evans, American operatic star. Edith Fellows, too, is also seen in her first grown-up part. Briefly, it is the story of the plain collegian and her glamorous man-mad sister in a tussle for the catch of the season, a famous singer. He comes to town and falls for the young collegian. She takes a hint or two from her more glamorous college chums and sets about making herself more attractive. The singer takes her to the much heralded college dance, where she becomes the belle of the ball, and in the ensuing scenes exposes her elder sister's double-crossing. When the singer asks for the hand of the collegian the elder sister, who is also her guardian, says "no," but the singer is content to wait the youngster's coming of age.

World in Flames (*Paramount*)

Plaza. **2.30 p.m.**

Produced by Albert J. Richard, head of Paramount News, and documented by William C. Park.

"World in Flames," Paramount's feature-length news picture of current world history, is the composite work of more than a hundred intrepid newsreel cameramen who have contributed an amazing document.

"World in Flames" was produced by Albert J. Richard, head of Paramount News, and was written and documented by William C. Park from more than a million feet of film, which took ten years to photograph. More than fifty headline events of world importance are paraded in fast tempo from one historic occurrence to another in the reels of this unique film. Scores of world-wide figures and personalities pass in review, glimpsed at the very moment when they were helping to shape the history of to-day.

Monday

Let's Make Music (*RKO-Radio*)

Cambridge Theatre **11 a.m.**

Cast: Bob Crosby, Jean Rogers, Elisabeth Risdon, Joseph Buloff, Joyce Compton, Rennie Bartlett, Louis Jean Heydt, Bill Goodwin and Frank Orth. **Director:** Leslie Goodwins.

When a small-town spinster school-teacher embarks on a wild fling in New York and overnight becomes the toast of the town hilarious events follow. Such is the premise of "Let's Make Music," a sparkling comedy with music, in which Bob Crosby, famous American band leader, makes his film debut along with his celebrated orchestra, The Bobcats.

The elderly teacher who leads a dull, frustrated life until she sells an original school march to a Broadway publisher, the sensational success of the tune when it is "plugged" by Crosby, the spinster's subsequent and equally successful career as an entertainer with the band, and her pretty niece's stirring romance with the band leader make for refreshing, amusing entertainment.

Four catchy melodies, "Big Noise from Winnetka," "And You Forgot About Me," "Central Park" and "Fight on for Newton High" are threaded through the story.

Tuesday

Little Men (*RKO-Radio*)

Cambridge Theatre **11 a.m.**

Cast: Kay Francis, Jack Oakie, George Bancroft, Jimmy Lydon, Ann Gillis, Charles Esmond, Richard Nichols, Casey Johnson, Francesca Santoro, Johnny Burke, Lillian Randolph, Sammy McKim, Edward Rice and Anne Howard. **Director:** Norman Z. McLeod.

Centred against the background of America in the period following the civil war, "Little Men," based on Louisa M. Alcott's romance, revolves round the experiences of Lydon, an orphaned youngster, George Bancroft, the foster-father, and Kay Francis and Charles Esmond, the delightful proprietors of Plumfield boarding school.

Bancroft, a confidence man chased by the authorities, places Lydon into the Plumfield school, graciously accepts for investment a sum of money from its unwary principal and goes his way. At first a misfit, Lydon is gradually won over by the kindness of Kay Francis. The bank in which Bancroft places the money fails and anxious not to hurt Lydon, he forges a cheque on another bank in order to win redemption. How, with the help of Oakie, Bancroft manages to free the school from its financial difficulties, makes for the dramatic and stirring climax of this memorable offering.

Black Diamonds (*G.F.D.*)

G.F.D. Theatre **11 a.m.**

Cast: Richard Arlen, Andy Devine, Kathryn Adams, Mary Treen, Paul Fix, Pat Flaherty, Maude Allen, Cliff Clark. **Director:** Christy Cabanne.

This is a dynamic action-packed drama about the men who work in America's coal industry.

The story is told in a small coal mining town where Richard Arlen, a reporter, fights against the lack of modern safety devices required by the state law. How he uses his wits to end the operation of a "death trap" mine and win the love of Kathryn Adams, a pretty nurse, is claimed to keep the action and suspense at high pitch until the final scene.

Arlen, helped by his boyhood pal (Andy Devine), sets out to fight the mine owners. The mine company's president and the State Mine Inspector spurn Norton's demands for safety devices.

There is a spectacular explosion in the mine following which Norton is thrown in jail. His escape and subsequent adventures ending in the mine being condemned as unsafe form the powerful climax.

City for Conquest (*Warner*)

Phœnix Theatre. **2.15 p.m.**

Cast: James Cagney, Ann Sheridan, Frank Craven, Donald Crisp, Frank McHugh, Arthur Kennedy, George Tobias, Jerome Cowan, Anthony Quinn, Lee Patrick. **Director:** Anatole Litvak.

A powerful drama of life and love in a big city is the new Warner Bros. picture, "City For Conquest," which stars James Cagney and Ann Sheridan. Cagney plays the part of an East Side truck driver who discovers that one must be hard and tough to make a dent in the town; Ann Sheridan has the rôle of a girl who finds that the price of success can be very high. Ann dances her way to fame, and Cagney becomes a professional boxer in order to earn enough money to marry her and keep his young brother at music school. They find that the city can be conquered, but only if one can face great tragedy and sacrifice.

Anatole Litvak, who did such good work on "All This and Heaven, Too," has, it is stated, come through once more with a fine job of direction in "City For Conquest," which was adapted for the screen from Aben Kandel's best-selling novel. Max Steiner wrote the accompanying musical score.

The Trail of the Vigilantes (*G-F.D.*)

G.-B. Private Theatre. **2.30 p.m.**

Cast: Franchot Tone, Warren William, Broderick Crawford, Andy Devine, Mischa Auer, Porter Hall, Peggy Moran, Samuel S. Hinds, Charles Trowbridge, Paul Fix, Harry Cording, Max Wagner. **Director:** Allan Dwan.

A "Western" of the "big-production" type, "Trail of the Vigilantes" combines fine acting ability and refreshing comedy and romance with the scenic grandeur of the Sierra Nevada mountains in which the picture was filmed.

Franchot Tone is cast in his first rôle of this kind as a secret detective who is sent to a small Western town to investigate the mysterious killing of a newspaper reporter. Posing as a tenderfoot who wants to work as a cowboy, Tone systematically unravels the mystery of the killing and discovers a plot to defraud the local ranchers.

Thrilling scenes of stampedes and battles form action high spots, with Tone and Peggy Moran, a new romantic duo, supplying the heart throbs.

Mr. & Mrs. Smith (*RKO-Radio*)

Cambridge Theatre. **11 a.m.**

Cast: Carole Lombard, Robert Montgomery, Gene Raymond, Jack Carson, Philip Merivale, Lucile Watson, William Tracy. **Director:** Alfred Hitchcock.

The film, directed by Alfred Hitchcock, has been widely acclaimed in America, and deals with the gay and intriguing matrimonial problems of a prosperous New York lawyer and his fascinating wife, who have agreed to tell each other the truth about anything that concerns them.

After a slight altercation, Montgomery expresses the thought that his bachelor days were more enjoyable than those spent with his wife. Simultaneously comes the news that their marriage is illegal. When Montgomery fails to return home, his wife seriously considers a proposal from Gene Raymond, Montgomery's partner.

What happens when Montgomery discovers the pleasures of bachelordom to be far overrated, the complications that occur when he strives to rewin her affections, and the memorable conclusion of his endeavours are gaily and hilariously depicted in this superb romantic comedy.

Wednesaay

Hot Steel (*G.F.D.*)

G.F.D. Private Theatre. **11 a.m.**

Cast: Richard Arlen, Andy Devine, Peggy Moran, Anne Nagel. **Director:** Christy Cabanne.

Another adventure epic co-starring the Richard Arlen-Andy Devine team, this is a story of the men who work in America's great steel industry.

Complications develop swiftly when Frank Stewart (Arlen) discovers a new steel formula and the plant manager of a steel mill uses strong-arm methods to secure the invention for himself. Anne Nagel is the flirtatious wife of a steel worker who is killed under circumstances which bring about Arlen's arrest. Eventually, Arlen uses his wits to clear himself and win the hand of Devine's pretty sister (Peggy Moran). A great steel mill is shown and there are several violent fight scenes which build up to an unexpected climax.

Margie (*G.F.D.*)

G.F.D. Private Theatre. **2.30 p.m.**

Cast: Tom Brown, Nan Grey, Mischa Auer, Edgar Kennedy, Allan Jenkins, Eddie Quillan, Wally Vernon, Joy Hodges. **Directors:** Otis Garrett, Paul Gerard Smith.

What happens when a girl-crazy banana "King" from South America goes to the U.S.A. to make the country "banana conscious" and gets mixed up in the romantic trials of a young married couple is the unusual basis of the plot of "Margie," a musical farce with crazy "gags" and "situations" following in a non-stop procession of laughter.

Mischa Auer is Gomez, the banana magnate, Tom Brown and Nan Grey Bret and Margie, the young couple who part because Margie quarrels with her husband over his inability to make a name for himself as a song writer. Edgar Kennedy and Allan Jenkins are two crazy piano movers; and Eddie Quillan and Wally Vernon are "hack" song writers. Complications in this amazing "set-up" reach an almost unbelievable pitch of hilarity with Gomez who doesn't know Bret and Margie are married, trying to make Bret act as co-respondent in a divorce case with Margie so that he can marry her. Two private detectives, the piano movers and the song writers complete a final scene which will have patrons chortling long after they have left the theatre.

LET'S MAKE MUSIC, which marks the initial screen performance of Bob Crosby (brother of the famous Bing) and his band, is to be screened to the Trade at the Cambridge Theatre on Monday, February 24, at 11 a.m., by RKO-Radio

INCENDIARY BOMB DANGERS

A.R.P. as Licence Condition

When the magistrates at St. Helens Borough Police Court were considering the renewal of kinema licences, the Mayor announced:

"The whole of these licences would be adjourned until the adjourned Licensing Meeting, and all the halls have been inspected in regard to danger from incendiary bombs."

The Mayor has appealed to all kinema licensees to notify their patrons that they must bring their gas masks with them or they would be refused admittance. The Mayor later suggested that this might be put in the form of an appeal.

Paramount Blood Donors

Fifty members of the staff of the Paramount Theatre, Liverpool, are on the roll of blood donors. About 30 of them, including J. Coulthurst (general manager), have already visited one of the local hospitals to give some of their blood.

Republic's Big Plans for Production

REMAKE OF WORLD-FAMOUS SUBJECT

A cabled advice regarding Republic's impressive future production plans has been received by Sam W. Smith, managing director of British Lion.

Slated for early production is the ambitious Republic offering "Lady from New Orleans." Ona Munson, who wrested the rôle of "Belle Watling" in "Gone With the Wind" from twenty-six other aspirants, has been signed for the feminine lead. She has already reported at the Republic lot for her new assignment, which follows that of "Waggons Westward," with Chester Morris, another Republic winner, which British Lion is now generally releasing.

Early production of "The Great Train Robbery" is also scheduled, with Bob Steele, of "Mice and Men" fame, in the leading role.

It was in 1909 that Thomas Edison produced the first successful silent motion picture in story form, also called "The Great Train Robbery." Claire Carleton, a Republic star, will take the feminine lead in this picture which promises to be a first-class thriller. Joe Kane will produce and direct.

"Citadel of Crime" is Republic's third production assignment, which stars John Wayne and Francis Dee. Ward Bond has been signed to play a dull-witted thug, Wayne's mortal enemy on the screen. Supporting players include such actors as Edward Ellis, Alexander Granach, Harold Hubert and Barnett Parker. The picture is being directed by John H. Auer.

"CONVOY"

Continues Australian Triumphs

10 WEEKS IN MELBOURNE

Michael Balcon's "Convoy"—hailed as the most outstanding British film of 1940—is continuing its phenomenal success in Australia, where it has already broken many records.

The latest news received is that it has now entered its seventeenth week at the Majestic, Melbourne, which sets up a new all-time record. There is every sign of its run continuing indefinitely.

This Ealing success has enjoyed tremendous popularity in every Australian city, and has received high praise from the Australian Director-General of Information, Sir Keith Murdoch.

It ran for five weeks at the State, Sydney, one of the biggest theatres in the world. It had a six weeks' dual run at the Piccadilly and Royal, Perth; three weeks at West's Theatre, Adelaide; two weeks at the Winter Garden, Brisbane; and a concurrent week's run at Hobart and Launceston, Tasmania.

COLUMBIA FILMS FOR THE TROOPS

At the Eagle and Beaver Clubs

Columbia have instituted three film shows weekly for members of the American Eagle and Canadian Beaver Clubs in London. The first show, held last Friday, went over with a big bang. The picture was "Freedom Radio," and the guests from overseas unanimously voted it a swell picture.

This week they will be seeing "Arizona." The guests have already expressed warm appreciation of this new Columbia service. Screenings are held in Columbia's private theatre in Wardour Street.

The Dunlop Rubber Co., Ltd., announces that the premises at Rubber House, Brooke's Market, Holborn, London, E.C.1, has been vacated and that all inquiries and correspondence should be sent to Dunlop Rubber Co., Ltd. (General Rubber Goods Division), St. James's House, St. James's Street, London, S.W.1. 'Phone No.: Whitehall 6700.

HARD-HIT KINEMAS AND THEIR FILM COMMITMENTS

"Help Us to Keep Open"

says C.E.A.

K.R.S. SHOWS "SPIRIT OF CO-OPERATION" WITH EXHIBITORS

ANXIETY about the position of kinemas, the carrying out of whose film contracts has been made impossible by enemy action, was shown at the General Council meeting last week. The position of kinemas whose business has been seriously jeopardised because of local air raids has been referred to a further joint meeting of C.E.A. and K.R.S. representatives, whose first meeting has revealed a conciliatory spirit.

At last week's General Council meeting, the following resolution from the Birmingham and Midlands branch was debated:—

It was resolved that the General Council be requested to make representations to the K.R.S. through the Joint Committee to secure easier booking terms for members in those areas affected by enemy action, in order to enable exhibitors in such areas to keep their kinemas open.

A. W. ROGERS, on behalf of his branch, made a plea for exhibitors being able to continue in business. When kinemas reopened after being closed through enemy action they found themselves faced with financial losses through their film contracts. He felt that exhibitors should in future be able to book on a basis of 25 per cent. up to an economic figure.

If the kinema was to remain closed both exhibitor and renter lost. He thought if the matter was put to the renters in that form they would be sympathetic and the idea would be that sooner or later the kinemas would be able to do business as in normal times.

It was not a question of how to run their business for the next three months, but possibly for the next three years. There were increased demands in every direction, but if any increase was charged for admission and exhibitors made excessive profits, the Chancellor of the Exchequer took them.

It must also be borne in mind that 5,000,000 regular peace time patrons were now in the Forces. In addition, percentages were being asked for Sunday programmes regardless of the fact that in Birmingham Sunday was the only day when profits were made so long as films were booked flat.

J. POLLARD moved, and A. W. ROGERS seconded:—

That this matter should be referred at once to the Joint Committee of the C.E.A. and K.R.S.

S. K. LEWIS said that what the exhibitors wanted to say to the renters was in effect "Help us to open." The whole question had been very fully discussed in committee on the previous day, and it was felt that it could best be solved through a deputation to the K.R.S.

Other delegates from areas which had suffered in one form or another through war conditions—bombing, evacuation, invasion precautions, etc.—gave their experiences in support of the Birmingham resolution.

It was proposed by J. M. CANNON, seconded by S. K. LEWIS, and agreed:—

That a committee be formed of delegates from areas affected by enemy action with a view to waiting upon the K.R.S. in regard to this matter.

The following were appointed:—

The officers: H. Newbould (Manchester), W. J. Speakman (Liverpool), D. F. Bostock (Eastern Counties), Morris M. Levy (Kent), F. G. W. Chamberlain (Bristol), W. S. Gent (Sheffield), R. E. Richards (Sussex), T. H. Fligelstone (London), A. B. Watts (Cardiff), A. W. Rogers (Birmingham), C. P. Metcalfe (Leeds).

Film Contracts of Kinemas Voluntarily Closed

REPORT ON JOINT MEETING OF C.E.A. AND K.R.S.

Rentals and Reopenings

THE following report on the joint meeting of representatives of the C.E.A. and K.R.S. on the subject of the film contracts of kinemas closed voluntarily as the result of war conditions was submitted to the General Council. Those present from the C.E.A. were: Coun. H. P. E. Mears, E. J. Hinge, A. J Gale, S. K. Lewis, W. J. Speakman, T. H. Fligelstone, D. Walls, W. R. Fuller (General Secretary).

From the K.R.S.: S. W. Smith, S. Eckman, F. W. Baker, G. Archibald, R. P. Baker, F. Hill (Secretary).

The conclusions reached are as follows:—

(1) Members can continue to apply to the K.R.S. for relief as hitherto. If any exhibitor is not satisfied with the consideration which he has received he can have his case brought before the Joint Committee, where it will be considered by the C.E.A. and K.R.S. representatives *de novo*, without the consideration being in any way influenced by the decision previously reached by the K.R.S.

(2) The procedure to be followed by an exhibitor who wants his case brought before the Joint Committee in this manner is to write to the General Secretary, who will arrange with the secretary of the K.R.S. for it to be included upon the agenda of the next meeting of the Joint Committee.

Circuit House Claims

A long discussion took place on the present procedure whereby full particulars of the whole circuit are required to be given when a claim for relief is made in respect of one kinema on the circuit. It was contended that the best way to approach this matter was to take the kind of self-evident case of a kinema which has perhaps been taking £1,300 or £1,400 a week, where owing to war conditions patronage has dropped to £200 or £300 a week, which should be considered without the whole affairs of the circuit to which it was attached having to be produced as a condition prior to consideration.

It was agreed that when it came to border-line cases, circumstances which might necessitate an independent closing might not operate in the case of a circuit and at that stage it might become necessary to ask for further information.

This plea by the C.E.A. representatives was ultimately accepted by the K.R.S., and it was agreed that all cases can be put forward for consideration accompanied by the information relating to that kinema.

Accordingly, the original form to which the General Council took objection was revised, reference to financial details of allied companies or other kinemas being entirely deleted. The form has been generally modified and mutually agreed.

The acceptance of this report by the General Council will, in effect, rescind the resolution previously passed advising members not to complete the form issued by the K.R.S., to the extent that the General Council will now indicate that the procedure will be to furnish details upon the agreed form in respect of any kinemas for which members desire to make application for relief.

Reopenings

The report goes on to say that probably the most immediately practical point emerged at the end of the meeting, when it was mentioned that a number of renters were now redating contracts as a considerable number of kinemas which had been closed were reopening.

It was agreed that this fact should be made known, because undoubtedly in a considerable number of cases members could quickly effect the necessary adjustments direct with the renters with whom they had been accustomed to deal for a period of years.

It is anticipated that with this information available quite a number of exhibitors reopening, who have been closed temporarily, will be able to get their cases settled to their satisfaction by personal negotiation, but there is always the machinery outlined in this report available for the consideration of their cases if this course does not commend itself to them.

Conciliatory Spirit

Concerning a protective clause for future contracts no progress was made, but this item has not been disposed of finally, as it was not reached until late afternoon, and on several points, upon which a report will be given at a later date, the spirit of conciliation operating throughout the deliberations was evidenced by the remark that the crossing of that bridge might be left to the time when it arose.

The renters pointed out on their part that they had to enter into large numbers of commitments for which they had no relief clause, and they further stated that if the C.E.A. knew, they would be just as much surprised as the renters had been at the enormous number of short date bookings now in operation.

This matter was left that it could be reverted to at a subsequent meeting and dealt with in the light of the committee's progress.

Contracts in Suspense

Another matter deferred for consideration was the position of the contracts in suspense as the result of closing, in respect of which a policy will evolve with the subsequent meetings of the committee.

The general feeling at the conclusion of the meeting was that an excellent start had been made; that by the time of the next meeting a good many matters outstanding would have settled themselves; and a general feeling of optimism that a solution would be found in the same spirit of conciliation to all the difficulties as they arose.

C.E.A. Annual Meeting

AT NOTTINGHAM ON MARCH 11

THE annual general meeting of the C.E.A. General Council is to be held at Nottingham, at 6 p.m. on Tuesday, March 11.

This decision was announced at last week's meeting of the General Council, which was also held at Nottingham, and was arrived at notwithstanding opposition of the Kent, London and Portsmouth Branches at meetings outside London.

The Nottingham meeting was well attended by delegates.

MORTGAGE INTEREST AND GOVERNMENT COMPENSATION

Chancellor Ready to Consider Borrowers' Position

THE LIKELY HARDSHIP EXPERIENCED BY THE OWNER OF A DAMAGED KINEMA WHOSE DEFERRED COMPENSATION IS TO BE AT THE RATE OF 2½ PER CENT. AS AGAINST A POSSIBLE 4½ PER CENT MORTGAGE INTEREST RATE HAS BEEN THE SUBJECT OF REPRESENTATIONS MADE BY THE C.E.A. TO THE CHANCELLOR.

In regard to the War Damage Bill the L.F. and P. Committee drew attention to the fact that the interest allowed by the Government on certain deferred claims in respect of damage due to enemy action was at the rate of 2½ per cent., whereas members who had mortgaged their property were called upon to pay a rate of mortgage interest from 4½ per cent. and upwards. It was agreed that the Chancellor of the Exchequer should be invited to reduce mortgage interest to 2½ per cent., so that the Government rate of interest would pay the mortgage interest and so preserve the original capital investment.

The Committee asked Sir Herbert Williams, M.P., to interest himself in this matter, and he brought out the point which your Committee desired put forward from a different angle by inviting the Government to increase the rate of interest payable for deferred claims from 2½ per cent. to 4½ per cent.

His amendment was defeated, but in reply the Chancellor of the Exchequer stated that if pressed the Government would later on be willing to go into the relationship as between mortgagor and mortgagee.

The Committee had also communicated with the Chancellor of the Exchequer on this same point and he acknowledged receipt of the representations.

The Committee recommends that the position of exhibitors whose property has been destroyed, as outlined above, should be brought before every Member of Parliament, who should be invited to press the Chancellor of the Exchequer to deal with the relations as between mortgagor and mortgagee.

Immediate Advance

The Committee also recommends that in the same letter reference should be made to the fact that the War Damage Bill would be much improved if facilities were made available that when a kinema or property was destroyed or damaged there should be an immediate advance made sufficient to enable the mortgage to be redeemed.

Mutual Insurance Scheme

Concerning a proposed Mutual Insurance Scheme correspondence with the Board of Trade was available in which the Association was advised that a scheme on the lines outlined did not appear to be one to which objection would be taken under the War Damage Bill, but the Association was advised to keep in touch with the Board of Trade.

Inquiries were being made of a company which had had a good deal of experience in this matter and the result would be reported to the next meeting of the Committee.

The report was adopted.

CARLISLE DEFERS S.O. DEBATE

"If Invasion Comes"

By 13 votes to 12, Carlisle City Council this week rejected a proposal that the question of opening kinemas on Sundays should be considered at the March meeting instead of in June, as recommended by the General Purposes Committee.

The Mayor, who presided, gave as reasons for deferring consideration until the later date that, before an Order permitting kinemas to be open on Sundays could be put into force the longer nights would be here, when the demand for such entertainment would be less, and also that if invasion came the troops would be "otherwise engaged."

RETENTION OF C.E.A. MEMBERSHIP

Aid for Owners of War-Closed Kinemas

THE SUGGESTION THAT A NEW CLASS OF TEMPORARY FULL MEMBERSHIP SHOULD BE ESTABLISHED TO MEET THE SITUATION IN WHICH THOSE MEMBERS OF THE C.E.A. FOUND THEMSELVES AFTER THEIR HALLS HAD BEEN CLOSED THROUGH ENEMY ACTION IS TO BE PROPOSED BY THE GENERAL COUNCIL. THE DECISION AROSE FROM A NOTICE OF MOTION SUBMITTED BY THE KENT COUNTY BRANCH.

The notice of motion, which was submitted for the purpose of inviting its comments upon a suggested alteration to rule, was as follows:—

That members whose halls are closed through enemy action should be allowed to retain membership on payment of a nominal annual subscription, providing that ordinary subscription be reinstated as from the date the kinema reopens.

The L.F. and P. Committee reported that it had already had this matter under consideration through similar representation made by the London branch, and the experience in the meantime indicates that the situation to be dealt with has changed very materially. It is an unfortunate fact that when a kinema suffers damage from bombing, if this extends to more than wind and weather repair, it will probably be closed for at least the duration of the war, and possibly for some time afterwards, in view of the fact that priorities may obtain for peace time building. Consequently, it has been the experience of the Association that if a member has only one hall he prefers to take the unexpired proportion of his subscription knowing that his kinema activities are at an end for a considerable time.

If, however, any cases occur where a member desires to continue to receive communications issued by the head office, it is unnecessary to make any change in rule as your Committee recommends to the General Council that these should be supplied in such cases of bombing on payment of £1 1s. per annum.

Retaining Full Membership

MORRIS M. LEVY and T. FRANCE both stressed what appeared to be a very general desire that some arrangement should be made to cover this point.

It was felt that members who were closed through enemy action might in many cases wish to remain in full membership of the Association and not just relinquish their rights altogether or become merely associate members with no voting power.

The GENERAL SECRETARY (W. R. Fuller) said that as long as a member paid his subscription according to the grade of his hall, he was a full member and the procedure given in paragraph "D" was designed to meet cases where it was not desired to pay the full subscriptions. Any other course could only be carried out by an alteration to rule.

Several delegates spoke in support of the Kent branch's resolution, and finally F. A. PRIOR proposed that

In conjunction with the solicitor, he should draw up a resolution to cover a temporary full membership for those exhibitors whose kinemas were closed, such resolution to be sent in writing to the General Secretary for inclusion in the agenda of the annual meeting.

The report was received and adopted.

Competition of M. of I. Shows

DEVON EXHIBITORS' COMPLAINT TO GENERAL COUNCIL

The General Council considered the complaint of the Devon and Cornwall branch concerning the Ministry of Information shows at Helston and Truro. In both places there are kinemas.

The General Purposes Committee reported that the Ministry of Information, to whom complaint was made of the exhibition of these educational propaganda films, has replied to the Devon and Cornwall branch that these do not breach any undertakings which the Ministry has given to the Association, with which statement your Committee agrees.

On the other hand, the Committee appreciates fully the strong objection which the exhibitors in Helston and Truro take to these exhibitions and recommends to the General Council that negotiations should be entered into with the Ministry to see if they cannot be persuaded, in view of the service which this Association renders them, to come more into accord with the exhibitors' views.

The report was adopted.

ANOTHER KINEMA BECOMES STORE

Lansdowne, Sheffield

The Lansdowne, Sheffield, is the second after the December air raid which has now been turned into a store.

The Lansdowne has been taken over by Marks and Spencer, Ltd., who lost their previous store in the blitz, during which the Lansdowne was damaged sufficiently to make it impossible to reopen during war time.

It was one of the oldest-established halls in Sheffield, and but a short journey from the centre of the city.

"DOWN ARGENTINE WAY"

Scenes from the Twentieth Century-Fox big Technicolor musical, DOWN ARGENTINE WAY, which is reviewed in this issue. The sparkling cast of this musical extravanganza which surpasses anything previously done by the company includes Don Ameche, Betty Grable and Carmen Miranda, famous exotic danseuse. Spectacular settings, tender romance, gay comedy and haunting musical numbers are promised in this outstanding offering

Secret C.E.A. Discussion on Films Commission

UNRESERVED OPPOSITION FROM GENERAL COUNCIL

Production Finance Plan

DELEGATES to the General Council meeting last week held a secret discussion on the recent deputation to the Board of Trade in relation to a prospective film commission. It was revealed, however, that a strongly-worded resolution expressed opposition of the film production finance scheme (outlined in last week's "Kine"), and regretted that no suggestions on the subject had been invited from the Trade.

The subject arose from the submission of correspondence with the Board of Trade, dated January 27, which had already been circulated to delegates and issued to the Trade Press.

COUN. A. W. GREEN inquired whether there was any possibility of persuading the Board of Trade to treat long and short quota as one instead of having to comply with separate quota as at present.

It was further agreed that instructions should be circulated to members giving them particulars required by the Board of Trade in support of any plea for shortage in exhibitor's quota.

The report was received and adopted.

Suggested Film Commission

A report was presented on the recent deputation to the Board of Trade in relation to a prospective films commission.

A lengthy debate took place, but in deference to the expressed wish of the President of the Board of Trade that any discussion in the General Council should not be made public it was agreed not to report it.

It was agreed on the proposal of COUN. GENT:

"That the report be referred to the General Purposes Committee for further consideration."

It was agreed that the following mandate be given to the General Purposes Committee in consideration of the matter:

"That the General Council is unreservedly opposed to the scheme as submitted; regrets that the Board of Trade has departed from its usual practice of inviting suggestions from the Trade when formulating new legislation, and expresses its willingness to put forward constructive suggestions for the consideration of the Board of Trade if the President will indicate the scope of the problem with which he wishes to deal."

Training of Projectionists

The General Purposes Committee reported in regard to the War Office scheme of military training films—which is entirely a War Office matter for the training of troops quite apart from the Army Welfare department which is the subject of another report—when the Educational Department invited the advice of the Association in regard to the training of men in the Army as operators your officers recommended Captain Paul Kimberley, O.B.E., to them in order to advise on the organisation necessary for the training of soldiers as kinema projectionists. The work Captain Kimberley did in an honorary capacity and the committee is glad to know that both his help and the Association's recommendation have been much appreciated by the War Office.

In this connection and in the establishment necessary for the distribution and exhibition of military training films the War Office has now appointed Captain Paul Kimberley, O.B.E., in an honorary capacity to advise. The committee would desire to add its complete accord with this honorary appointment.

Savings Groups in Kinemas

The National Savings Committee had invited the co-operation of the Council to issue a recommendation to its members to give every encouragement to the formation of Savings Groups in their kinemas, and if one is already set up to give every assistance in raising the Group to its maximum efficiency.

The Committee recommendation that this be done was agreed.

Challenge to Birkenhead

The question of the Birkenhead Sunday opening has been before the Committee.

In this case, despite the issue of a draft Order by Parliament, the Licensing Bench refused to issue a Sunday licence and the Chairman of the Bench offered reasons.

With these reasons the Committee is not satisfied, and they were of such a nature that there is an opportunity of testing them in the Courts.

In the meantime, the Birkenhead Council has transferred these licensing powers from the Licensing Bench to the Watch Committee. Our Committee has authorised the solicitor first to inquire what it is proposed to do in Birkenhead concerning Sunday licences, and recommends to the General Council that the solicitor be granted full authority to test this matter if such a course is necessary.

S.O. Conditions

In regard to the administration of the Sunday Entertainments Act, 1932, it was reported that the Home Office had asked for a letter incorporating points to which objection was taken by exhibitors and the General Secretary had been instructed to reply.

In regard to the deputation on national Sunday opening it was reported that no reply had been received yet; that the matter had to go before the Cabinet, but that in due course the Cabinet's decision would be communicated to the Association.

Thanks to Notts and Derby Branch

The President (COUN. H. P. E. Mears) opened the proceedings by thanking the Notts and Derby Branch for welcoming the General Council to Nottingham, and expressed appreciation of the arrangements which Mr. Prior, the Branch Secretary, had made at such short notice.

Next Meeting

In regard to the place of meeting of the next General Council, letters advocating London were read from the Kent County, London and Portsmouth Branches. The South Wales and Mon. Branch renewed their invitation to meet in Cardiff.

C. P. METCALFE moved as an amendment, seconded by R. DOONER, and supported by F. A. PRIOR:

"That the next meeting be held in Nottingham."

The amendment was carried by 33 in favour to 10 against, and March 12 was agreed as the date.

Fight to Attend Their Kinema

RESTRICTIONS IN ISLE OF MAN

Port Erin Kinema, in the Isle of Man, is within an internment camp area; thus occupiers in this residential district are unable to visit it. They are still fighting for their right to attend their local kinema.

At the monthly meeting of the Port Erin village council it was reported that a deputation had interviewed the Manx Government Secretary, and pointed out that the restrictions meant depriving the people living in the area concerned from all social amenities in Port Erin, although they were ratepayers. At the same time, it was pointed out, alien internees living within the camp were able to attend the kinema shows at will.

Several residents of the area concerned have written to the Chief Constable of the island asking for permits to enter Port Erin to attend the evening kinema shows. The replies they received stated that permits could not be granted for this purpose, but only for "legal business."

Mary Morris and Leslie Howard in a scene from PIMPERNEL SMITH, the film which Howard is both directing and playing in for British National. (Anglo-American release)

Thomas Mitchell and Cyril McLaglen in Walter Wanger's presentation of John Ford's Sea drama THE LONG VOYAGE HOME, opening at the Gaumont, Haymarket, on Sunday, February 23

Helpful Administration of Fire Watchers' Order

GENERAL COUNCIL DISCUSSION

Pool of Local Man-Power Urged

A LENGTHY debate on the responsibilities of exhibitors under the Fire Watchers' Order took place at last week's meeting of the General Council. Both the report of the General Purposes Committee and the general trend of the discussion on the subject indicated that experience had showed that there was evidence of the elasticity of its regulations and their sympathetic administration.

The General Purposes Committee reported having had before it the Fire Prevention (Business Premises) Order, 1941, together with the letter and the Press notice of the Ministry of Home Security. The head office will be only too happy on receipt of information to act as a clearing house for the circulation of that information to the branches. No information had yet come to hand, as obviously the Order does not apply until an area is prescribed and it is too early for any schemes to be reported. A preliminary memorandum issued by the Ministry of Labour for the guidance of various authorities responsible for administering the Order was presented.

It was moved by D. C. WALLS:—

"That in view of the fact we are open and fully manned until 9 or 10 p.m., a watch be kept until midnight and thereafter certain members of the staff should be called upon during an alert."

Mr. Walls explained that the actual hours could be varied according to the requirements of black-out hours, but he felt his suggestion would help particularly small exhibitors, where even with 48 hours a month his staff was too limited to carry on and there was no pool of men to draw upon.

J. M. CANNON seconded, and suggested that the Order might be carried out by having one man on the premises all the time where there was not sufficient man power to comply.

Preferential Treatment

The PRESIDENT (H. P. E. Mears) said that while the Council was in order in suggesting an approach should be made to the Home Office they would be asking for preferential treatment for one industry alone.

J. X. PRENDERGAST stressed the desirability of arranging these matters locally, both through the authorities and business men who were most willing to co-operate.

C. P. METCALFE pointed out that most kinemas were fireproof construction and had very little inflammable material inside, whereas many warehouses with similar roof area were full of combustible material. He felt that the demand in some areas for six men in each kinema was an impracticability and could not be met.

The PRESIDENT said that his experience was that the authorities had been interpreting the Order in the light of local circumstances and arranging for adequate fire-fighting parties.

R. DOONER said in his district they had made perfectly suitable arrangements for paid watchers, which worked out at the rate of 1d. in the £ on his rates.

H. HOPKINS said that, on the contrary, in his neighbourhood they employed no paid labour at all. The business men came along and took their turn; there was no conscription, and the arrangement was working to the entire satisfaction of the fire brigade, the police and A.F.S.

Patrons Might Aid

Mr. DAWSON felt that the exhibitors owed something to their patrons, especially in residential districts, where the public definitely felt kinemas should be watched. He was sure that an appeal to kinema patrons to assist would meet with approval.

Mr. SPENCER-MAY reported that where man power was short the Clerk of the Council could be very helpful in forming a pool.

In view of the discussion, Mr. CANNON asked the permission of Mr. Walls to withdraw from seconding his resolution, but Mr. Walls was unable to see his way to agree to this. The resolution on being put was lost.

The report was adopted.

NO CAUSE OF COMPLAINT

Recent discussion of seat prices by Folkestone Council brought forth a sharp reminder from A. E. Drennen, manager of the Central Cinema, that a third of the seating of his hall is available to the Forces at 9d., that there are over 100 at 1s., and 220 at 1s. 2d.

IS "THE DICTATOR" ENTERTAINMENT FOR JUVENILES?

Portsmouth Debate

BUT DECIDE THEY OUGHT TO SEE IT

Despite the opposition of the Chief Constable and some councillors, Portsmouth children are to see "The Great Dictator" at a special morning matinée which is being arranged at the Southsea Odeon. Opposition to this special performance was voiced when the matter came before the monthly meeting of the Portsmouth City Council.

The Watch Committee recommended that the Odeon's application for a morning matinee be granted, but Coun. Norman Harrison said that the voting in the Committee was five to four, and that objection was made to the application by the Chief Constable. He urged that children should not be massed together in these days, and he did not think that the film was the kind of thing the children should see.

Coun. W. Clements said there was no more risk in their gathering in a kinema in the morning than there was in the Lord Mayor recently entertaining a thousand of them in the Guildhall. If they did not give permission for the morning matinée they would have the children crowding into the kinema in the afternoon with the aduits.

Coun. Mrs. Childs strongly opposed the application. At the kinema there were only two shelters, which, she alleged, were not too comfortable. She also pointed out that the Education Committee were trying to get the children out of the city, and said that if they allowed treats of this sort they were only encouraging the children to remain.

Coun. R. Mack said there was less danger in the children going to the kinema in the morning than in the afternoon. He thought that the film was the finest anti-Nazi propaganda that had ever been produced, and that the children should see it.

The Committee's recommendation was carried.

"RED CROSS IN ACTION"

Booked to Odeon

"Red Cross in Action," the film specially produced by British Movietone News, and which is currently being shown at the Odeon, Leicester Square, is to be shown throughout the entire Odeon circuit.

The picture is a description of the invaluable war-time activities of the Red Cross and St. John War Organisation, including voluntary work in provision of hospital supplies and comforts, tracing prisoners of war through the International Red Cross organisation, despatch of parcels to British prisoners of war, donation of ambulance cars, various aspects of work in hospitals and convalescent homes, and evacuation of wounded, etc. The film was taken officially for the Red Cross and St. John War Organisation, under the direction of Gerald Sanger. The commentary is delivered by Leslie Mitchell.

Branch Investments

The Legal, Finance and Parliamentary Committee of the General Council's recommendation that the General Council should advise branches possessing surplus funds for investment of the suitability of 3 per cent. Defence Bonds was agreed.

Kinemas as Centres for Fire Watching

NORTH-WESTERN EXHIBITORS DISCUSS THEIR RESPONSIBILITIES

HOW desirable it is that exhibitors should take the initiative in organised fire-watching arrangements in the vicinity of the theatres was stressed at Friday's meeting of the North-Western branch held at Liverpool. "In the suburbs," declared B. Allman, "a kinema stands out like an elephant in a cornfield." He invited L. Edwards to describe the plan which is being successfully operated at Rhyl.

MR. EDWARDS said the townspeople of Rhyl held a meeting at which it was decided to utilise the three main kinemas in the centre of the town for the purpose of fire spotting. On the roof of each building, a small watcher's hut had been erected and connected by telephone to a duty room where the fire-fighting parties could relax until their services were required. Volunteers had been enrolled from the large number of properties in the area covered and their duties were arranged according to rota.

They were on duty, perhaps, once a week, or, perhaps, once every three weeks, whereas had they been watching their own premises alone someone would have had to be on duty every night of the week. The scheme for using the kinemas as fire-watching keypoints had been welcomed by the traders of Rhyl and had been approved by the local fire chief.

Paid Watchers at Wallasey

R. P. RUTHERFORD mentioned that in Wallasey paid fire-watchers were employed. He had been told he could not take advantage of the services of voluntary fire watchers. Three men were on duty at his kinemas each night, and he was given to understand they would still have to be engaged, even if he could enrol volunteers.

E. H. WHITTELL: Neighbours look upon kinemas as gold mines and seemed unwilling to help exhibitors to look after their theatres. By the scheme suggested by Mr. Edwards we can offer some inducement for them to join us.

General Utility Men

J. R. SARONIE asked whether a fire watcher could be a general utility man or must his duties be limited to fire watching.

P. M. HANMER: The watcher may also be a fire fighter, but you must have fire fighters besides. The night watchman may also be a fireman or a general utility man.

Chairman W. J. SPEAKMAN said the issue was at the discretion of the local authority. In Liverpool exhibitors had been invited to submit schemes. In Grimsby, however, the authorities asked for more fire watchers and fighters than there were men available in the town. No authority could hope to enforce such a ruling.

If any exhibitor had any difficulty in complying with what was requested, the authorities were bound to listen to any objections; impossible conditions could not be enforced.

P. INKESTER: There must be many theatres in this city that have been told they must have three fire watchers or fighters; they cannot get them even with their own staffs to draw upon.

Shortage of Supplies

It was then disclosed that in a few cases exhibitors had written to the local authorities saying that they had found it impossible to complete a scheme.

"You are crossing bridges before you have come to them," commented the CHAIRMAN. "The authorities want our co-operation and have asked for certain information. They know it is useless trying to enforce impossible conditions. If you experience difficulties they can be discussed and ironed out."

W. EASTAWAY SMITH contended that exhibitors should make arrangements to have their theatres covered before the sounding of the siren. If there was difficulty in recruiting personnel, let the authorities know; they would help, that was the essence of the matter.

Kinema Firemen

At a later stage of the meeting, Mr. COTTRELL raised the question of kinema firemen.

He proposed:—

That approaches should be made to the Chief Constable to ask for the suspension or modification of the rule that made it compulsory to have a certificated fireman on the premises. All of them were now more or less fire watchers or fire fighters. The rule to which he referred imposed hardship and was difficult to apply.

J. M. CANNON seconded.

W. J. Speakman and G. Dudley West were appointed to interview the Chief Constable.

E. WILLIAMSON caused laughter when he exclaimed that the only person on his premises exempt from fire watching was the fireman.

Support for Lewis

It was unanimously decided to support the candidature of S. K. Lewis, of Birmingham, for the presidency. R. P. Rutherford said this was the first time in 20 years that the procedure of the automatic promotion of vice-president had been questioned. "Mr. Lewis," he added, "is entitled to the position with honours."

Birkenhead Licensing Conditions

The meeting was informed that the previous day a meeting of Birkenhead licensees had been held to consider the procedure they should follow in connection with the proposed renewed application for Sunday opening. The first application was recently rejected by the magistrates, whose licensing powers have now been withdrawn from them by the Town Council and vested in the Watch Committee.

One suggestion was that the Town Clerk should be asked to state the terms and conditions on which the licensing authority will allow kinemas to open.

Approval was given to a certain line of action.

Premises for Storage

An appeal was made to members to notify the Secretary if they were aware of any premises which could be used for storage purposes. The information would be welcomed by the Ministry of Food. It was agreed that the Secretary should send out with the notice convening the next meeting a Ministry circular on the point.

Good Ideas from Dawson

That exhibitors should take steps to bring to the notice of licensing authorities any conditions which were considered unreasonable was suggested by T. S. DAWSON. He said it was the policy even of Government departments when framing regulations to consult the people likely to be affected by them, including employers' associations and trade unions.

Even local authorities found that good administration was secured when they secured the co-operation of the sections of business for which they had to legislate. In cases where harsh conditions appeared in licences, friendly representations might be made to the authorities concerned, or, better still, invite them to consult with exhibitors before making additions or alterations to existing licences. If that were done, he was sure the chances of friction would be much reduced.

Bootle Licences and Hours

From the branch solicitor was received a letter explaining that he understood that closing times of kinemas in Bootle might be extended to 10 p.m. after March 31. Application had been made to the justices for permission to give two Sunday performances.

The magistrates assented provided that the net profits were reserved for charity. In the circumstances, the application was withdrawn.

The meeting understood that a different attitude might be adopted by the authorities in regard to a general Sunday opening application.

Odeon Projectionists

W. EASTAWAY SMITH referred to the recent appeal by the military authorities for projectionists for the screening of instructional films for the troops. He had made inquiries and discovered that 32 of his men had enlisted before the reservation age of 25 came out. It was clear that the Army already had sufficient men to do what was required. These 32 men were in only one of the 15 Odeon areas.

British Shorts

Introducing the report of the General Council meeting held at Nottingham, W. J. SPEAKMAN said it was the best attended Council meeting held outside London, and even in London during the blitz period.

The CHAIRMAN mentioned that a lot of exhibitors were going to be short of their quota. The suggestion was, therefore, being made to the Board of Trade that British shorts should be allowed to count against foreign features.

M. of I. Films

Some complaints were made of M. of I. films being shown in opposition to commercial entertainments.

L. EDWARDS also mentioned the competition of E.N.S.A. programmes concerning which he had written to the Variety Artistes' Federation.

The CHAIRMAN advised any exhibitors who had grievances to communicate the details to the secretary.

North Wales Rest Home

L. EDWARDS presented a report of the last meeting of the North Wales Section which had decided to proceed with its scheme for the provision of a rest home for exhibitors who felt the need of a short holiday from bombed areas. It was hoped to complete arrangements in a short time. The Section also passed a resolution thanking the branch for electing J. R. SARONIE, one of the oldest North Wales exhibitors, as a delegate.

An Out-of-Step Exhibitor

Friction amongst exhibitors in a certain area, owing to individual action by one theatre proprietor, in taking advantage of earlier opening hours contrary to an arrangement made by local exhibitors, was the subject of correspondence and comment. It was stated that a letter had been sent by the branch secretary to the local civil defence committee.

The suggestion had been made to the "out-of-step" exhibitor that he should meet the branch chairman, vice-chairman and secretary for a discussion, but evidently this course did not appeal to him, though he had expressed willingness to meet a sub-committee.

Members expressed regret that the unity of local exhibitors should be hurked, especially as they desired to work in co-operation with the North Western branch.

It was decided to continue efforts to bring the incident to a satisfactory conclusion.

The next general meeting of the branch will be held on Friday, March 4.

James Cagney and Anne Sheridan in CITY FOR CONQUEST (Warner Bros.)

"OUR PEAK YEAR" *says Max Milder*

Bigger Pictures from both Burbank and Teddington

"THIS is indeed a peak year for Warner's," declared Max Milder at a sales conference which took place last week in London. "Our Burbank Studios are turning out a line of product which excels anything they have previously made," and he added, "we are to continue making major pictures at Teddington."

Branch managers of Warner Bros. assembled for a sales conference at Warner House, Wardour Street, on Saturday and Sunday, February 8 and 9, under the chairmanship of Max Milder, managing director.

Saturday was occupied in viewing three of the latest Warner pictures. They were James Cagney and Ann Sheridan in "City for Conquest," Bette Davis in "The Letter," and Errol Flynn and Olivia De Havilland in "Santa Fe Trail."

On Sunday morning Mr. Milder addressed the conference on the forthcoming productions. "Our Burbank studios," he said, "are turning out a line of product which excels anything they have previously made. This is indeed a peak year for Warners. Each picture which reaches this country is a top-liner."

Mr. Milder then referred to the following pictures, the majority of which are already in this country, the remainder being either on the way or just finishing production:—

Edward G. Robinson in "This Man Reuter," Bette Davis in "The Letter," Miriam Hopkins in "The Lady With Red Hair," Humphrey Bogart and Ida Lupino in "High Sierra," Gary Cooper and Barbara Stanwyck in the new Frank Capra production, "Meet John Doe," Edward G. Robinson in "The Sea Wolf," Geraldine Fitzgerald in "Flight from Destiny," Bette Davis in "The Great Lie," with George Brent and Mary Astor, and "Strawberry Blonde," with Olivia De Havilland and Rita Hayworth

British Activities

Warner activities at Teddington were next reviewed by Mr. Milder. He promised that "The Prime Minister," starring John Gielgud and Diana Wynyard, the first of their super British productions, would be ready for West End presentation almost immediately, and was a film of which any company should be proud; and Warner Bros. were proud to have been responsible for such a magnificent film

"Atlantic Ferry," starring Michael Redgrave and Valerie Hobson, was now being made on the same spectacular and patriotic lines as its distinguished studio predecessor. It will be an epic of British mercantile endeavour illustrating in graphic fashion the battle between sail and steam on the North Atlantic shipping route.

Major Films Planned

"We plan to follow 'Atlantic Ferry,'" said Mr. Milder, "with a series of major pictures each one of which will be selected from the finest stories, directed by the finest directors and with casts drawn from the cream of British actors and actresses."

Mr. Milder was followed by J. Walton Brown, general sales manager, who began by referring to the absence of Mark Grotsky, London branch manager, who is now convalescing after a long and trying illness, and asking that a telegram be sent from the delegates wishing him a speedy recovery. Mr. Brown then gave a most comprehensive and instructive sales address to the assembled branch managers.

"Quiet Wedding"

PATRONS' PROTEST AT LACK OF PUBLICITY

The Liverpool trade show of the Paramount film "Quiet Wedding" was held last week at the Paramount Theatre, the public being admitted at the usual afternoon charges. Subsequently J. Coulthurst, general manager of the Paramount Theatre, received the following letter from one of his patrons:—

"Mrs. —— would be very interested to know why such a good film—and an English one also—as 'Quiet Wedding,' which she and a friend saw yesterday afternoon at the Paramount Kinema, was never even mentioned on the list, either in the papers or outside the kinema. The only reason why she and her friend (who for many years have had half a day in town together) went to the Paramount was because there seemed nothing worth seeing on anywhere, but as Fred McMurray is usually worth seeing, they decided on the Paramount, and there, to their amazement, sandwiched in between two American films, the very good and English film of 'Quiet Wedding' was shown, which was a film they had been looking out for! Surely the lack of advertisement of such a film is very strange, and also not good business."

Anomalous Current Prices

HOYLAKE PROTEST TO G.C.

Electricity prices to Hoylake kinemas was the subject of a statement by E. A. WHITTELL. Current in excess of 500 units, he said, was charged on a lower scale, but even so, it was one penny per unit dearer than the power rate to domestic consumers. Hoylake exhibitors paid approximately one-sixth more for their electricity supplies than the ordinary domestic consumers.

At the Winter Gardens, where there were separate meters for power and lighting, the electricity account amounted to about £58 for two successive quarters. On checking the accounts by the domestic tariff, he found that the electricity would have cost between £48 and £50.

Application to the council for equitable terms had not produced any sympathetic adjustment. It seemed iniquitous that kinemas which were big users of electricity should have to pay more for lighting current than domestic consumers.

The treatment he had received from the electrical engineer was very unsatisfactory. Letters were not answered and there seemed total indifference to complaints.

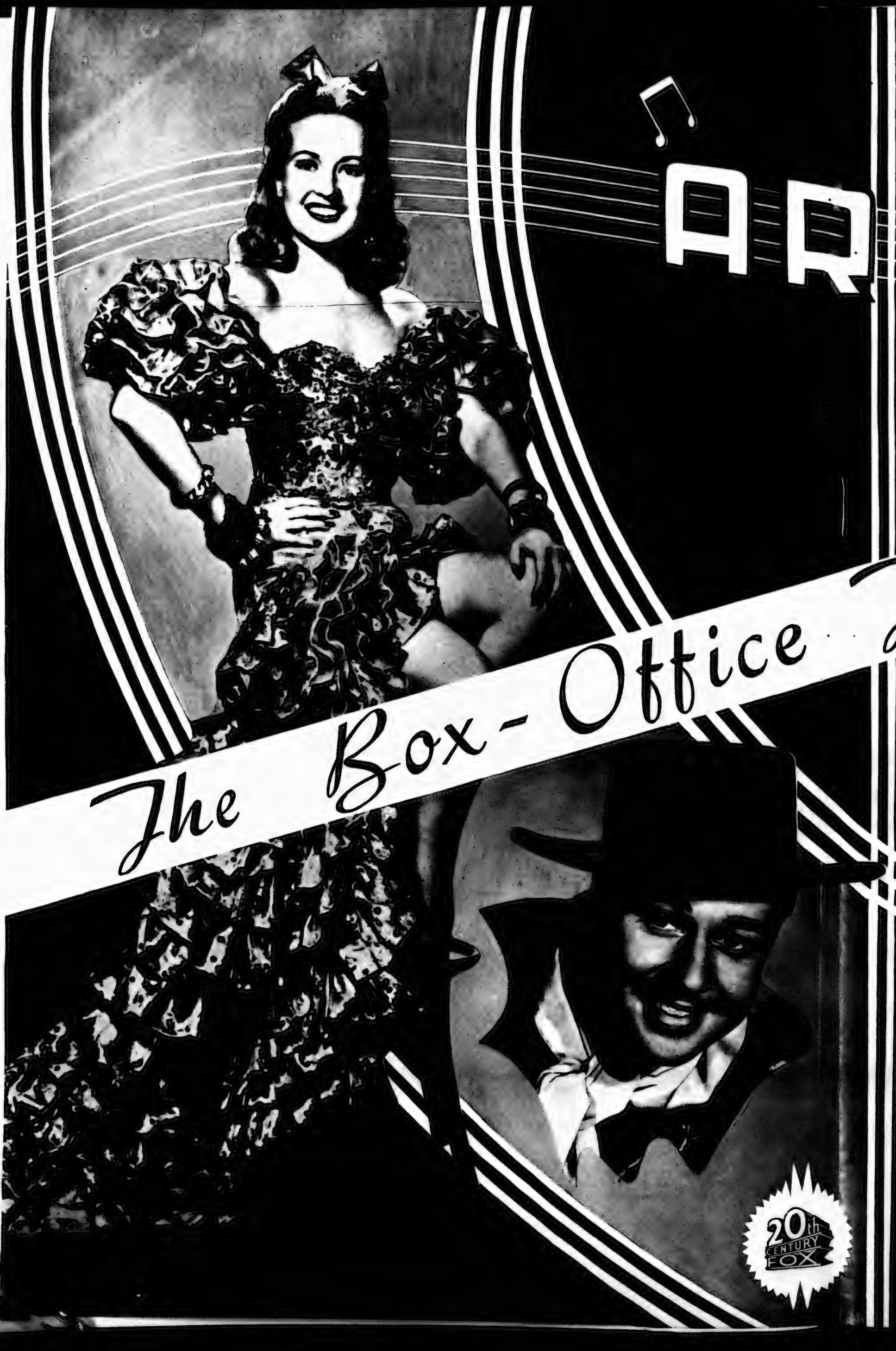
J. M. CANNON pointed out that the powers of local supply authorities were limited by the Electricity Commissioners. If they had been exceeded, it might be possible to establish a claim for a rebate.

It was decided to communicate the full facts of the case to the General Secretary.

Black-out Limit

Sheffield magistrates granted singing and music and singing licences for two Saturdays in February, from 11 a.m. onwards, to the Cinema House, Sheffield, on condition that closing times were a half-hour after blackout.

" NEW YORK'S A PUSHOVER FOR A GUY LIKE ME! I GET WHAT I WANT ....WITH MY FISTS!"
" I'LL LICK THIS TOWN TOO! I'LL GET TO THE TOP ....A DIFFERENT WAY!"
CITY for CONQUEST
An Anatole Litvak Production
TRADE SHOW Phoenix Theatre TUES. FEB. 25th - 2:15 PM
WB MARK OF SHOWMANSHIP
Prump


AR
The Box-Office
20th CENTURY FOX

DOWN GENTINE WAY

Tonic for 1941

DON
AMECHE
BETTY
GRABLE
CARMEN
MIRANDA
CHARLOTTE
GREENWOOD

SCREEN PLAY BY DARRELL WARE and KARL TUNBERG
STORY BY RIAN JAMES AND RALPH SPENCE
MUSIC AND LYRICS "TWO DREAMS MET," "DOWN ARGENTINE WAY," (Argentina), "NENITA," "SING TO YOUR SENORITA."
BY MACK GORDON AND HARRY WARREN
SONGS SUNG BY CARMEN MIRANDA "SOUTH AMERICAN WAY," "BAMBU," "MAMAE EU QUERO," "TOURADAS EM MADRID."
DANCES STAGED BY NICHOLAS CASTLE and GENEVA SAWYER

"ARISE, MY LOVE"

Scenes from the brilliant Paramount comedy, ARISE, MY LOVE, which stars Claudette Colbert and Ray Milland. Vivid glimpses of the war have been introduced i. to this topical offering which is doing excellent business at the Carlton, Haymarket

NAMES in the NEWS

J. F. Emery Cinema Circuit Managers' Association, at its annual meeting held in Manchester, elected **R. Clifton** (Weaste P.H.) to succeed Percy Horsfall (Market Street P.H.) as chairman. **G. Taylor** (Palace, Walkden) was appointed secretary.

A. N. Lilley, who has just been appointed manager of the Elmers End Odeon, Beckenham, Kent, in succession to **F. E. Roberts,** who, after controlling the hall for the past 14 months, has left to join the Army, comes to outer London from Yorkshire, where he has held managerial posts for 11 years past. His former positions were at the Huddersfield Palladium, the Morley Pavilion, Leeds, and the Cinema House, Ecclesfield, Sheffield, all independent halls, and he joined the Odeon circuit at Halifax, whence he has been moved south. Mr. Lilley joined the R.A.F. last August, but was discharged on medical grounds.

A. N. LILLEY

K. V. Ginhan, who has left Bristol to take up his appointment as assistant manager of the Odeon, Cardiff, though still a very young man, has managed to crowd some varied experiences into a few years.

Starting his career with repertory in South Wales, he toured with Barry Sinclair, and then, deserting the stage, he tried his hand at free-lance journalism, from which he drifted into films and became assistant manager at the Opera House, Cheltenham. Recently he has been at the Odeon, Bristol, from which he has gone to Cardiff.

S. L. King has been appointed North Wales traveller attached to the Liverpool branch of Warner Bros. Pictures. Mr. King was formerly on the exhibiting side of the business, and has been with A.B.C. and latterly at the Astoria, Walton, Liverpool. As North Wales traveller he succeeds **Stanley Menin,** who is now a Lieutenant in the Royal Welch Regiment. Mr. Menin's appointment with Warner's in September, 1940, was his first on the renting side. Before that he served for a few months as general manager of a circuit of three halls in Essex. For nearly three years Mr. Menin was manager of the Odeon, Colwyn Bay. He is a holder of the Mons Star.

Norman Shann has been appointed organist at the Regal, Chester. Mr. Shann, who is 24 years of age, started to give radio broadcasts at the age of 19. His previous engagements include periods at the Gaumont at Finchley, the Regals at Harrogate and Chesterfield, and the Empire, Cardiff.

R. F. Hart is now in charge of the Alexandra, Aldershot, on the Odeon circuit, with whom he has had many years' experience, principally in the North of England. He started at the Odeon, Rhyl, and later became relief manager in the North Wales area.

Josef Storer, who was resident organist at the Ritz, Barnsley, before joining the R.A.F., came back to the Wurlitzer as a "guest" artiste in an all-Service show.

He has passed his flight-mechanic's examination.

Hull Watch Committee has approved **Arthur W. Rawsin** as assistant manager of the Tivoli and **J. H. Smurthwaite** as assistant manager of the Tower.

Mrs. John Frotheroe has been appointed manageress of the Cinema House, Norwich, during the time her son, Edward Protheroe, the resident manager of that kinema, is serving with the Forces. Edward Protheroe succeeded his late father John Protheroe, who had held the post for 27 years prior to his death in September, 1938.

Continued from page 3

UNJUST CHARITY CONTRIBUTIONS

The kinema owners of that town refused to accept the terms and they kept their theatres closed.

Mr. Hinge said the Cinematograph Act of 1909 was devised simply to ensure safety in the kinemas.

Since that time the business had undergone great changes and gradually the licensing authorities had made use of any loopholes in the Act to attempt to impose restrictions in no way concerned with safety.

The Sunday opening regulations gave power to the authorities under the charity clause, but it was never intended that illogical and tyrannical conditions should be attached to licences.

In many instances licensing authorities, Mr. Hinge declared, are completely out of touch with modern sentiment and apparently have no sympathy with those who desire or provide entertainment.

Exhibitors throughout the country were determined to take a firm stand in the matter, not only with a view to avoiding these irksome restrictions, but also to getting the charity clause eliminated from the Sunday licence.

The entertainment industry generally, he said, was noted for its charitable work, but no other form of Sunday trading was subject to similar conditions. He did not see why a cinema should have to pay a charity contribution on its takings any more than a Sunday newspaper, a publican or a tramway concern.

A scene from THIS MAN IS DANGEROUS, starring James Mason and Mary Clare with Margaret Vyner and Gordon McLeod, which Lawrence Huntington is directing for Pathe

Three Bristol Kinemas Destroyed

SEVEN TEMPORARILY CLOSED BY BLITZ

Bristol's kinema losses through enemy action include the destruction of three of the largest theatres in the city, the Regent, Stoll and Triangle, comprising altogether over 5,000 seats, while amongst houses damaged are the Ambassador, Kingswood, the Hotwells kinema, and the Redcliffe Hall, all of which have not yet been re-opened.

The Olympia and the Park were also damaged, but after a brief closure are now open and carrying on as usual.

Two theatres, the Odeon and the News Theatre, are now open again.

Another place of amusement destroyed was the Princes Theatre.

PIONEER INVITED CRITICISM

"Will Sley" Believed in the Personal Touch

William Swire, of St. Annes-on-Sea, whose death was recently announced, was one of Britain's first film exhibitors and a pioneer (with the late T. Barrasford) of twice-nightly music-hall.

Mr. Swire, who was 80 years of age was know in the kinema and theatre world as Will Sley. He began his career in Manchester as a variety and circus agent and subsequently became director of 27 music halls and 17 kinemas, including several in Paris and Belgium.

He was a much-travelled man, and early in his kinema career adopted the maxim that it was necessary to see in the flesh the film stars he booked for his halls. "Individuality counts for everything in the kinema," he said, and ensured that his managers and staff treated patrons not as customers so much as friends dropping in for an evening's entertainment.

He made many improvements both to his kinemas and to his bookings by personally approaching patrons and asking for their frank and candid opinions and advice.

Frank Edwin Wilson, aged 36, manager of the Regent Picture House, Riddings, Derbyshire, died at the Leicester City Hospital. He left Riddings on February 3, to join the Forces, and contracted pneumonia. His father, John Wilson, owns the Regent P.H., and his son, after being out of the trade for a few years, returned to Riddings over six years ago, and took over complete managerial control. He leaves a widow.

Mrs. Emma Louisa Harrison (59), of Highbury Avenue, Blackpool, wife of A. R. Harrison, former manager of the Hippodrome, Blackpool, who afterwards took over the managership of the Piccadilly, Manchester, and later went to Derby, has died at a Blackpool Hospital.

Walter H. Hudson, aged 58, who has been chief operator at the Northern Pictures, York Road, West Hartlepool, for 15 years, has died after a brief illness. The interment took place at Blackhill Cemetery, Durham.

H. Merryweather, of Deansway, Sale, near Manchester, who died last week, until his retirement some years ago owned kinemas at Audenshaw and Didsbury, Manchester. At the funeral on Saturday, C. Littler represented the South and East Lancashire Branch C.E.A.

Thomas Critchley, well known to kinema patrons in the Maidstone district as chief-of-staff of the Ritz, died recently from injuries received when he fell from the canopy of the kinema. He was 45 years of age.

HASTINGS KINEMAS DEAL

Appeal Court Upholds Dismissal of £8,400 Claim

The Court of Appeal (Master of the Rolls and Lords Justices MacKinnon and du Parcq) on February 12 dismissed the appeal of Regal (Hastings), Ltd., from the judgment of Mr. Justice Wrottesley on August 30 last dismissing its claim against its late five directors and secretary for £8,412 as the profit made by them personally on the sale of shares in a company called Hastings Amalgamated Cinemas, Ltd., formed by the defendants to acquire the leaseholds of the Elite and De Luxe kinemas at Hastings.

The defendants were Messrs. Charles Gulliver, Arthur Frank Bobby, Henry Charles Bassett, David Ernest Griffiths, and Harry Bentley (directors), and Peter Garton (solicitor).

The case for the appellant company was that the directors could have caused the company to subscribe for all the shares in the amalgamated company, and they committed a breach of their duty in not doing so; and that Mr. Garton wrongly advised them.

The directors maintained that the company could not have put up the £5,000 required, and that it was pure speculation which they were not entitled to put on the company. They denied, therefore, that they were guilty of any breach of duty to the company. Mr. Garton also denied that he had failed in his duty as the company's legal adviser.

The Master of the Rolls said the appeal must be dismissed with costs. He acquitted the directors of any charge of bad faith in what they did, and added that they were under no duty to acquire the shares of the Hastings Amalgamated Co. for the appellant company, which, moreover, was not in a position to acquire them for itself.

Lords Justices MacKinnon and du Parcq agreed.

P.C.T. CONSTRUCTION RESULTS

Dividend Maintained

Despite the adverse conditions due to the war, *P.C.T. Construction Company* has managed to earn for the year to September 30 last £94,932, against £95,048 for the previous year.

Furthermore, the ordinary dividend is again maintained at 4 per cent.

The company is controlled by Provincial Cinematograph Theatres, Ltd. Its funds are employed in financing the controlling company and its associated company.

Its main assets are advances to the controlling company, while it also holds £150,000 6½ per cent. debentures of the Leeds Picture Playhouse, Ltd., and £56,000 7½ per cent. debentures of Regent (Stamford Hill), Ltd. The chairman is Mark Ostrer.

LEEDS EXHIBITOR FAILS

The public examination of Rowland Winston Beecroft, carrying on business at Alexandra Picture Theatre, Camp Road, Leeds, kinema proprietor, and also under the name of R. W. Beecroft and Co., Alexandra Buildings, Camp Road, Leeds, lately 63, Great George Street, Leeds, kinema engineer, was held on February 4 at the County Court House, Albion Place, Leeds.

The statement of affairs disclosed gross liabilities of £1,529, of which £928 was expected to rank for dividend. There were no assets. The failure was ascribed to lack of capital, slum clearance and the international situation.

Chaplin Breaks Edinburgh Records

"The Great Dictator" (U.A.) opened in Edinburgh last week a six week's run, and in the two houses in which it was shown—the New Victoria and the New—all previous records were broken. It remains in these houses this week. Two other G-B. houses—the Rutland and St. Andrew Square—will have the Chaplain picture for the next fortnight, and then also for a fortnight the Regent and the Capitol.

Wigan magistrates have granted the transfer of the music licence of the Alliance kinema from Stanley Stephenson to Ben Ramsden.

DULL TREND OF KINEMA MARKET

Little Movement in Shares

G.-B. DEBS. RISE

THERE was no fresh incentive to purchase kinema shares during the past week, and in the absence of buying, the general tendency was again dull.

The A.B.P.C. group came under a little pressure. The Ordinary fell 4½d. to 4s. 9d., the 6 per cent. Preference 4½d. to 12s. 3d., and the 5 per cent. Debentures £1 to £77½. Gaumont issues were also easier by a few pence, although the 4½ per cent Debentures rose 30s. to £55.

General Theatres Preferred lost 4¼d. at 1s. 9½d., while the 6½ per cent. Debentures fell £1⅞ to £63¼. Odeon Ordinary declined 3d. to 4s. 9d.

Among the few brighter features were P.C.T. "A" Preference, which rose 9d. to 17s. 3d., and P.C.T. Construction 3d. to 19s. 3d. But P.C.T. Preferred Ordinary were 7½d. lower at 7s. 6d., and the "B" Preference 1s. 3d. down at 13s. 9d.

SHARE MARKET

	Last week.	This week.	Movement.
African Theatres Ord.	24 3	24 3	
Assoc. Brit. Pic. Corp. 5/- Ord.	5/1½	4 9	- 4½
" 6% Pref.	12/7½	12/3	- 4½
" 5% Debs.	£78½	£77½	£1
A.P.P.H. Ord.	5 3	5/1½	- 1½
Baird Tele. 20% Pref. Ord. 2/6	-/0½	-/0½	-/0½
" Defd. Ord. 2/6	1	1	
Brit. & Dom. Films £1	1½	1½	
Brit. Lion Pref. 10/-	1 6	1 6	
Capital & Prov. News 5/-	9	9	
Gaumont-British Ord. 10/-	1 7½	1 6	1½
" "A" Ord.	9	6½	2½
" 5½% 1st Pref.	5 4½	5 3	1½
" 4½% New Debs.	£53½	£55	- £1½
General Thr. Pref.	2/1½	1 9½	- 4½
" 6½% 1st Mort. Deb.	£70	£68½	- £1½
Kinemas Debs.	£81	£81	
Mde. Tussaud New 1/- Def.	-/4½	-/3	- 1½
" £1 Prefd. Ord.	2/4½	2 4½	
Moss Empires £1 Ord.	13 1½	13 1½	
" £1 Cum. Pref.	13 7½	13 7½	
Odeon 5/- Ord.	5	4 9	-
" 6% Cum. Pref.	9 9	9 9	
" 5% Debs.	£68	£68	
P.C.T. 7½% Pfg. Pf. Ord.	8 1½	7 6	- 7½
" Cum. "A" Pref. £1	16 6	17 3	- 9
" Cum. "B" Pref. £1	15 -	13 9	- 1 3
" Const. 7% Pref.	19	19 3	- 3
Sound City (Films) 6% Pref.	7½	7½	
Stoll Th. Corp.	-/7½	-/7½	
20th Cent. 6% Pref.	3	3	
Union Cinemas Ord.	1½	- 1½	
" 1st Pref.	2 6	2 6	
" 2nd Pref.	6	6	
Union Cine. Sub. Props. 6% Pf.	10 6	10 6	
" 4/- Ord.			

£1 shares unless otherwise stated. * Nominal.

ROCHDALE PROPRIETARY THEATRES

Increased Profits but No Dividend

The annual report of Rochdale Proprietary Theatres, Limited, which owns four kinemas at Rochdale and one at Bacup, and are the lessees of two others at Rochdale, states that the company has had a satisfactory improvement in the trading account, which shows an increase of £1,242 9s. 9d. over the previous year.

The profits of the subsidiary company for the year ending December, 1940, amount to £5,628 12s. 3d., whilst the profits shown on the profit and loss account amount to £565 7s. 5d., giving a combined total of £6,193 19s. 8d., out of which provision has to be made for income tax and National Defence Contribution Tax (£2,023 5s. 3d.).

The amount brought forward is £8,950 0s. 10d., and it is deemed prudent to conserve the financial resources by not paying any dividend. The balance carried forward to next account is £13,115 15s. 3d. The retiring director is J. Stewart Smith.

Failure of Ben Jay

£5,000 LIABILITIES

The first meeting of creditors of Benjamin Jacobs, the popular London exhibitor, better known in the Industry as Ben Jay, of 111a, Wardour Street, W.1, was held on February 12 at London Bankruptcy Buildings.

Mr. Jay returned his liabilities at about £5,000. His assets consisted of shares and leases of doubtful value.

BEN JAY

Debtor stated that in 1918 he started business as a kinema exhibitor at Columbia Cinema, Hackney. Since then he had been interested in 22 other kinemas and entertainment halls, 14 of which were open at the date of the Receiving Order. Among the theatres in which he was interested were: Carlton, 30, Tottenham Court Road, W.1; Majestic, 36, Tottenham Court Road, W.1; Astoria, Wastdale Road, Forest Hill, S.E.23; Grand Palace, Robinhood Lane, Poplar, E.14; Picture House, High Road, Leyton; Academy, Leytonstone Road, Leytonstone, and Empire, Ilford Lane, Ilford, Essex.

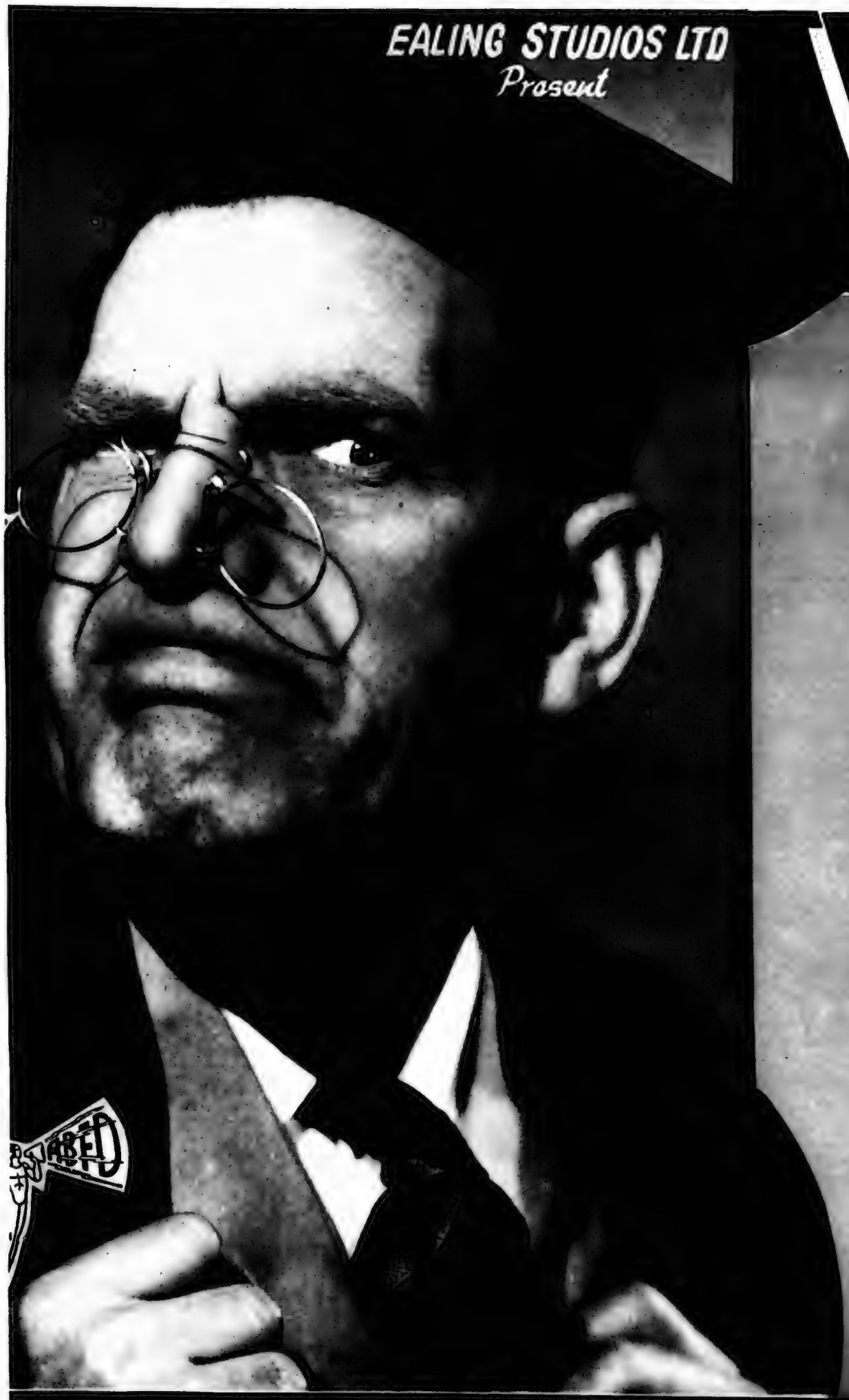
The failure was attributed to the evacuation of people from districts where the kinemas were situated, and to enemy action whereby five kinemas suffered severely.

It was decided to appoint R. T. Tiplady, C.A., of London, as trustee of the estate.

ANOTHER HIT FROM THE NO.1 BRITI

EALING STUDIOS LTD
Present

WILL



"WILL HAY AND CLAUDE HU
GOOD LAUGHS... USEFUL BOO
ARE FAVOURED."

"WILL HAY BACK AT ST. MICHA
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"WILL HAY'S NEW HIT IN C
SUSPENSE DEXTEROUSLY MIXE
OF THE MASSES."

Produce

THE GHOST OF ST.

with **CLAUDE HULBERT** *and* **CHARLE**

THE NO.1 BRITISH COMPANY

WILL HAY

"WILL HAY AND CLAUDE HULBERT ARE FUNNY AND SCORE MANY GOOD LAUGHS... USEFUL BOOKING WHERE BROAD COMEDY PICTURES ARE FAVOURED."
Impartial Film Report

"WILL HAY BACK AT ST. MICHAEL'S... AS USUAL THERE ARE PLENTY OF LAUGHS IN HIS PORTRAYAL OF A VERY INCOMPETENT SCHOOLMASTER... BOUND TO ENSURE A POPULAR RECEPTION WITH THE POPULACE."
Faulkner

"RETURNING IN FINE FETTLE TO THE SCHOOLMASTER CHARACTERISATION WHICH MADE HIM FAMOUS, WILL HAY SCORES ANOTHER TRIUMPH OF HIGH-GEARED LAUGHTER... BUILT FOR LAUGHS... THE UNFLAGGING ACTION IS A QUICK-FIRE SUCCESSION OF ROBUSTLY FUNNY SITUATIONS IN WHICH THE STAR SHINES AT THE TOP OF HIS FORM."
Daily Film Renter

"WILL HAY IN A SCHOOL MYSTERY STORY WITH A LAUGH IN EVERY FOOT... PUT OVER WITH A GUSTO AND ROBUSTNESS THAT ENSURES ITS EFFECTIVENESS AT THE BOX-OFFICE."
Kinematograph Weekly

"WILL HAY'S NEW HIT IN COMEDY THRILLER... WITH THRILL AND SUSPENSE DEXTEROUSLY MIXED TO ASSURE THE WARM APPRECIATION OF THE MASSES."
The Cinema

Produced by **MICHAEL BALCON** *Directed by* **MARCEL VARNEL**

T OF ST. MICHAEL'S

ERT *and* CHARLES HAWTREY

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
†Down Argentine Way (20th Century-Fox) American.	88 min. (U)	Don Ameche, Betty Grable, Charlotte Greenwood.	Musical romance, in Technicolor, telling of sporting and night life in South America. Story slight, but dancing sequences dazzling and racing scenes thrilling. Technicolor photography superb, and tunes delightful.	Excellent popular booking. Safe for youngsters.
East of the River (Warner)—American.	74 min. (A)	John Garfield, Brenda Marshall, Marjorie Rambeau.	Cross sections of life melodrama with powerful maternal and gangster interludes. Acting very good, action smooth and climax excellent. Feminine angle strong.	First-rate general booking. Should not harm youngsters.
Four Mothers (Warner)—American.	84 min. (U)	The Lane Sisters, Claude Rains.	Domestic cavalcade, the third of the irresistible Four Sisters saga. Story human, amusing and compelling, teamwork excellent and direction understanding. Atmosphere and musical accompaniment excellent. Feminine appeal terrific.	Excellent general booking. Great for the family.
Here We Go Again (Pathe)—American.	60 min. (A)	Leo Gorcey, Bobby Jordan, Mary Ainsley.	Juvenile comedy-melodrama, the latest of the lively East-Side Kids series. Story actionful and wholesome, young players eager and atmosphere picturesque. Incidental fights hearty.	Capital two-feature proposition for all classes, youngsters included.
Lone Wolf Keeps a Date, The (Columbia)—American.	66 min. (A)	Warren William, Frances Robinson, Eric Blore.	Comedy-crime melodrama, with popular romantic and comedy asides. Acting smooth, action fast and fun and thrills robust.	Good average programme. Safe for youngsters.
Marx Brothers Go West (M-G-M)—American.	80 min. (A)	The Marx Brothers Diana Lewis.	Outdoor comedy extravaganza, burlesquing the full gamut of the West. Story smart, gags clever and teamwork irresistible. Grand finale a riot of laughs and thrills.	Excellent light booking for all classes. Good for youngsters.
Murder Over New York (20th Century-Fox)—American.	64 min. (A)	Sidney Toler, Marjorie Weaver, Ricardo Cortez.	Mystery comedy drama, the latest of the popular Charlie Chan series. Story intriguing, acting convincing, comedy relief bright and thrills spectacular.	Excellent popular booking. Safe for youngsters.
Ride, Kelly, Ride (20th Century-Fox)—American.	58 min. (U)	Eugene Pallette, Marvin Stephens, Rita Quigley.	Far-fetched comedy melodrama of the turf. Story fantastic, but team work fairly good. Detail authentic.	Second for the unsophisticated. Safe for youngsters.
Tugboat Annie Sails Again (Warner)—American.	75 min. (U)	Marjorie Rambeau, Alan Hale, Clarence Kolb.	Waterfront character-comedy drama, telling of the spectacular rivalry of two tugboat captains, a man and a woman. Story breezy, star's performance clever and backgrounds refreshing.	Very good general booking. Good for youngsters.
Youth Will be Served (20th Century-Fox)—American.	66 min. (U)	Jane Withers, Jane Darwell, Joe Brown, jun.	Comedy-drama of wide locale and versatility. Star's performance exuberant, comedy bright, drama exciting and musical embellishment popular. Settings unique.	Good two-feature programme proposition for the masses and youngsters.

† In Colour

REVIEWS FOR SHOWMEN

Down Argentine Way

Twentieth Century-Fox. Photographed in Technicolor. American (U). Directed by Irving Cummings. Featuring Don Ameche, Betty Grable and Charlotte Greenwood. 7,979 feet. Release not fixed.

MUSICAL romance, or rather series of exotic and eccentric dance routines, projecting by means of an excitable, if simple, story the full kaleidoscope of fashionable South American sporting, outdoor and night life on the screen. The many dancing sequences are really dazzling, but the personal element is all frequently eclipsed by the brilliance of the stagecraft.

Lack of balance is not, however, a serious impediment to box-office success. The gay whirligig of dance, the eartickling numbers and, above all, the luxury of Technicolor, with title and star values, give the show irresistible glamour and momentum. Excellent novelty booking.

Story.—Ricardo Quintana, son of Don Diego, famous Argentine horsebreeder, goes to New York to sell some of his father's thoroughbreds. He meets and falls in love with Glenda Crawford, a glamorous socialite, but later discovers that she is the daughter of his father's bitterest enemy. He breaks his promise to sell her a horse, and hastens back to the Argentine. Glenda follows him to avenge the insult, but hate quickly turns to love.

Meanwhile, Casiano, head lad at the Quintana ranch, secretly trains a famous jumper for a flat race. Don Diego learns of this at the same time as he discovers Glenda's identity, and in his rage he orders her off the ranch and prepares to strike the horse out of a big race. However, at the last minute he relents, and the horse's spectacular victory paves the way to a generous ending.

Acting.—Don Ameche and Betty Grable make the most of the romantic interest, and Charlotte Greenwood, J. Carrol Naish, Henry Stephenson, and Leonid Kinskey work hard in support, but it is the Nicholas Brothers, clever eccentric dancers, Carmen Miranda, an exotic Argentine singer, and two brilliant speciality acts, who are responsible for most of the entertainment.

Production.—The first half of the picture is one night club after another—the plot is a transparent pivot—but what night clubs! Every dance ever invented is introduced, and each is a breathtaking interlude.

The second half is more out-of-doors, but the light of day is, in its own way, no less dazzling than that created artificially. The plot still fails fully to assert itself, but spectacular racetrack thrills cloak its shyness. Comedy, too, takes a back seat. The song numbers are, however, excellent. Incidentally, feminine appeal and title and star values are obvious.

Points of Appeal.—Slight, but agreeable, story, magnificent settings, brilliant dancing, picturesque exteriors, exhilarating equine sequences, grand tunes, Technicolor, powerful feminine angle, intriguing title and box-office cast.

East of the River

Warner. American (A). Directed by Alfred E. Green. Featuring John Garfield, Branda Marshall and Marjorie Rambeau. 6,606 feet. Release not fixed.

CROSS-SECTIONS of life melodrama, illustrating the full power and meaning of maternal influence in the home. The mother angle is effectively clothed in exuberant Italian sentiment and humour, while the roughstuff has all the excitement of gangster fare at its best. The two salient aspects of the theme, the rough and the tender, accentuate each other. The whole, backed up by convincing atmosphere and clever and vital characterisation—Marjorie Rambeau gives the young stars a good run for their money as an Italian mother—represents rattling good popular melodrama. First-rate general booking.

Story.—Joe, son of Mama Ravioli, who owns a small Italian restaurant in New York, and Nick, an orphan, get into trouble with the police. Mama appeals to the magistrate and saves both Joe and Nick (whom she adopts) from a house of correction. Nick reforms, and eventually takes a science degree, but Joe finishes up in prison. Following his release, he and Laurie, his tough but faithful girl friend, visit Mama.

Joe is out for revenge against Cy Turner and Scarfi, men who had double-crossed him, but he trips up and has to flee. While he is away Nick and the now reformed Laurie fall in love. Joe comes back with the intention of preventing their wedding, but at this juncture Mama takes a firm hand. The ending is neatly engineered

Acting.—John Garfield admirably fits the part of Joe, he is better as a no-good than as a hero; Brenda Marshall contributes a careful'y graduated yet vital portrayal as the reformed Laurie, and Marjorie Rambeau is excellent—her accent never falters—as Mama Ravioli. William Lundigan. George Tobias and Douglas Fowley also do well.

Production.—The story cleverly steers a middle-course between gangster roughstuff and stern yet intensely human maternal and romantic sentiment. The direction displays discipline as well as showmanship, and much of this admirable quality also enables it to acquire a refreshing sense of humour. Furthermore, the climax is morally sound without resort to traditional gun-play. With all its tough background, it cultivates feminine appeal. Star values consolidate its powerful and compelling box-office characteristics.

Points of Appeal.—Strong story, good comedy relief, refreshing romantic and maternal touches, colourful background, smooth dialogue, keen dramatic twists, excellent climax, good title and popular stars.

Youth Will Be Served

20th Century-Fox. American (U). Directed by Otto Brower. Featuring Jane Withers, Jane Darwell and Joe Brown, Jun. 5,991 feet. Release not fixed.

COMEDY-DRAMA with a Florida swamp and National Youth Administration Camp background, showing how an ingenuous young girl promotes understanding between an irascible commercialist and those responsible for the running of social services.

Music, song, banditry, romance, animal thrills and laughs are the principal ingredients, but odd as the mixture is it makes a capital vehicle for Jane Withers. She puts up a terrific performance—her exuberance and vitality are unbounded—and through her and, in a smaller measure, the sterling work of the resourceful supporting cast the picture is welded into a compact and entertaining whole. Good two-feature programme proposition for the masses, family and youngsters.

Story.—When Pap Clem Howie is arrested for operating an illicit still in the Florida swamp country, his excitable daughter, Edie May, and her young neighbour, Benjy, make for fresh pastures. They steal a ride on a freight train and see two bandits escape from the police. Following this experience, Edie May becomes a nurse in a National Youth Administration Camp. Benjy joins a boys' institution near by.

Rufus Britt, a wily old speculator, is a patient, and he is intrigued by Edie May's confidence and youth. Britt is out to stir up trouble so that he can buy up the Camp, but Edie May succeeds in making him change his mind during an amateur variety show. In the meantime Pap Clem Howie and one of the bandits escape from prison. Edie May takes a hand in the apprehension of the bandit and her courage rounds off the happy ending.

Acting.—Jane Withers turns her hand to everything as Edie May, and, what's more, she is mistress of all she tackles. Joe Brown, Jun., is natural as Benjy, and Tuliy Marshall is very true to type as Rufus Britt. There is a capable supporting cast.

Production.—The entertainment is serial, comedy, drama, documentary and musicale rolled into one, but there is no serious overlapping. Jane Withers is the substantial keystone of the hectic, yet purposeful, hotchpotch, and through her and her willing colleagues balance and, equally important, mass and juvenile appeal are preserved. Colourful stagecraft is an additional ally. Star values are obvious.

Points of Appeal.—Actionful and colourful story, wide embellishments, clever and versatile performance by popular young star, strong supporting cast, bright numbers, and good title.

Four Mothers

Warner. American (U) Directed by William Keighley. Featuring The Lane Sisters and Claude Rains. 7,638 feet. Release not fixed.

DOMESTIC cavalcade, the third of the irresistible Four Sisters saga. The tale—which begins where the last film left off yet is complete in itself—proves through a series of shrewdly timed situations that it never rains but it pours and that every cloud has a silver lining.

The soundness of its philosophy and the charm of its sentiment are subtly stressed by capable acting—the original all-star team has been preserved—understanding direction, and classical, but by no means, highbrow music. It has everything, including star and title values, and is, above all, a stupendous woman's picture. Excellent general booking.

Story.—Ben Crowley, husband of Thea Lemp, makes a fortune in Florida real estate. Adam Lemp, Thea's father, and Etta, her aunt, invest their savings in Ben's latest enterprise. So do Kay and Emma, Thea's sisters, and Clint and Ernest, the girls' husbands. Others to take a gamble are Adam's town folk. Suddenly a hurricane destroys their investment. Rather than suffer the snubs of the townspeople Adam decides to sell his home and repay their losses.

His daughters and sons-in-law determine to prevent him making the sacrifice. There is more gloom when Adam loses his job as head of the Town's Music Foundation, but subsequent events lead to a happy ending. At the climax it is disclosed that Kay, so far childless, will, in due course, present Adam with yet another grandchild.

Acting.—Priscilla, Rosemary and Lola Lane and Gale Page cleverly preserve continuity of character as the Lemp Sisters, Jeffrey Lynn, Frank McHugh, Eddie Albert and, in a smaller measure, Dick Foran, are good as the husbands. Claude Rains is a tower of strength as Adam Lemp, and May Robson gets many a laugh as Aunt Etta. The young Lemp grandchildren are also adequately represented, but by unnamed baby stars.

Production.—The story comments delightfully on matrimony, domesticity, motherhood, paternity and family, marital and individual sacrifice through an amusing, profound and intensely human series of vignettes. The significant gallery of compelling cameos is also an irresistibly entertaining definition of that inestimable quality, loyalty.

Music is an important medium as well as an accompaniment and it not only soothes the savage breast on crucial occasions, but effectively amplifies the whole. The film is definitely made to please all classes, and women in particular. Tremendous star, series, and title values complete its powerful box-office equipment

Points of Appeal. — Human, appealing and entertaining story, excellent characterisation, shrewd direction, strong feminine and human angles, flawless atmosphere, good music and box office title and stars.

Tugboat Annie Sails Again

Warner. American (U). Directed by Lewis Seiler. Featuring Marjorie Rambeau, Alan Hale and Clarence Kolb. 6,891 feet. Release not fixed

WATERFRONT character comedy-drama, turning on the rivalry of two tugboat captains, one a quick-witted, big-hearted harridan, and the other a clumsy, cheerily unscrupulous son of the sea. The battle is a little one-sided and many of the more spectacular exteriors are studio, but a versatile performance by Marjorie Rambeau, together with good supporting teamwork and popular romantic trimmings, nevertheless accounts for a breezy alternation of laughs and tears.

Considerable title and star values further strengthen the film's obvious popular and feminine appeal. Very good general booking.

Story.—Tugboat Annie, wily, dishevelled skipper of a tugboat, and Bullwinkle, her persistent and unscrupulous rival, are both out to get the contract for towing a dry dock. Peggy, daughter of J. B. Armstrong, peppery builder of the dock, and Eddie Kent, Annie's protegé, fall in love, and romantic sentiment prompts Armstrong to give the contract to Annie. There is, however, one condition, and that is that Annie hands over command to a man.

She agrees, but her man gets drunk and she has to take over. During a fog the dry dock is damaged and beached. In the meantime Annie's man contracts pneumonia, and while she turns her tug in the direction of the hospital Bullwinkle muscles in and claims salvage for the dry dock. Things then look really black for Annie, but at the last minute she is able to quote maritime law to the complete eclipse of Bullwinkle.

Acting.—Marjorie Rambeau has a somewhat theatrical rôle as Tugboat Annie, but she is too seasoned a trouper to let it get her down. By the time the film ends the character lives. Alan Hale makes a boisterous Bullwinkle.

Jane Wyman and Ronald Reagan take good care of the conventional love interest as Peggy and Eddie, and Clarence Kolb heads a competent supporting cast as the explosive J. B. Armstrong.

Production.—Many of the high seas exteriors are phoney, but in spite of the studio backgrounds, two-thirds of the picture are really good. There is boisterous rivalry, spirited romantic by-play, and no little humanity. Towards the finish unnecessary slapstick causes the entertainment to deteriorate, but it rallies to a happy and robust grand finale.

It is on the whole very good popular entertainment, even if it is a little too near the memorable Dressler-Beery effort of 1933 to escape comparison. Needless to say, it inherits a great box-office tradition and title.

Points of Appeal.—Quaint, robust, amusing and human story, breezy acting, clever performance by Marjorie Rambeau, strong supporting cast, picturesque atmosphere, strong feminine angle, and great title.

REVIEWS—continued on page 39

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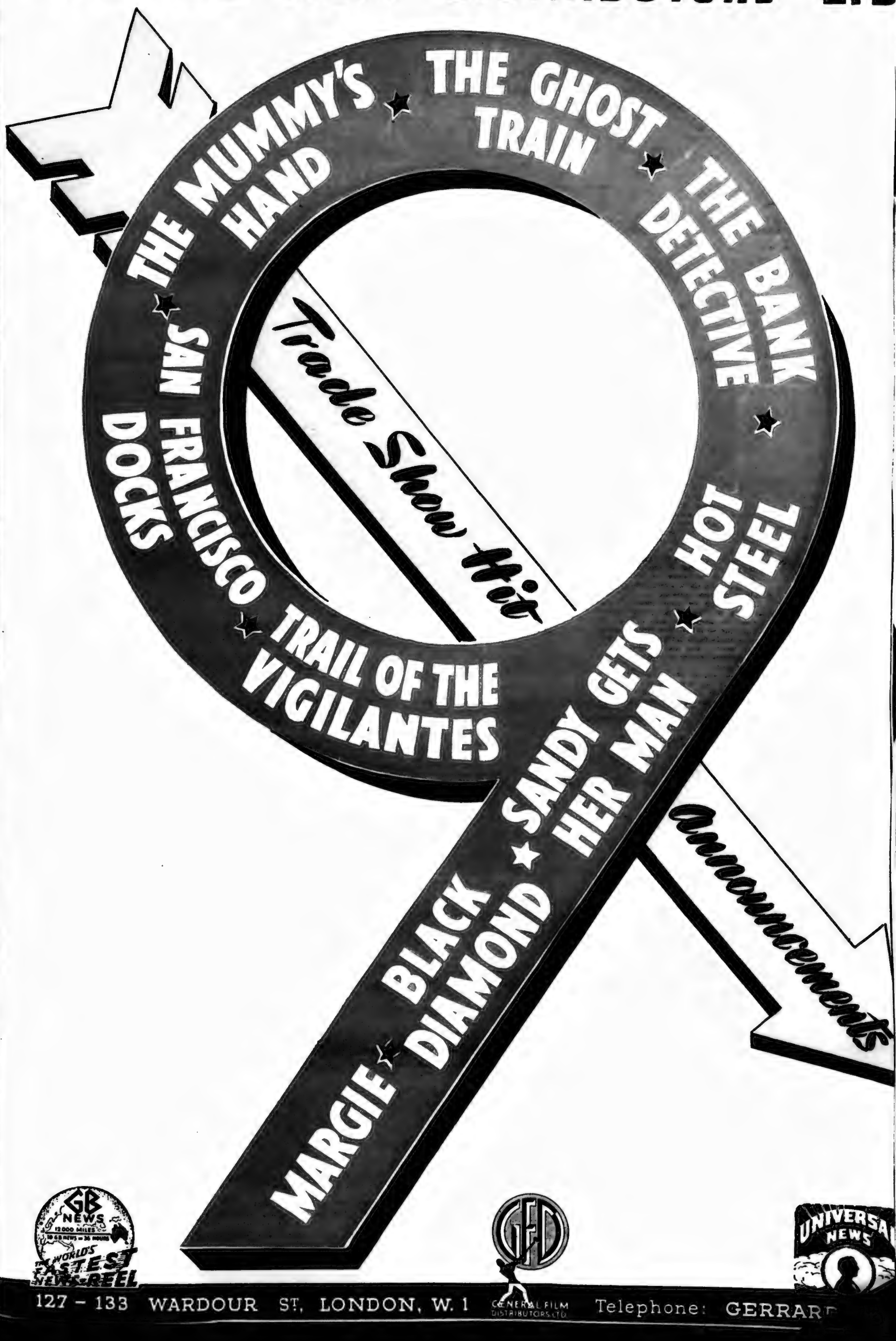

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THUR BIG HEARTED ASKEY

with

RICHARD (STINKER) MURDOCH

KATHLEEN HARRISON • MORLAND GRAHAM • LINDEN TRAVERS

A Gainsborough Picture Directed by WALTER FORDE

Telephone: GERRARD 7311

FRANCHOT
TRAIL OF
WARREN WILLIAM • BROD CRAWFORD • ANDY DEVINE
MISCHA AUER • PORTER HALL • PEGGY MORAN
Original Screen Play by HAROLD SHUMATE
DIRECTED BY ALLAN DWAN
A New Universal Picture
TRADE SHOW
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TUES., 25th FEBRU
2.30 p.m.
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TUES., 25th FEBRUARY
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W.C.FIE

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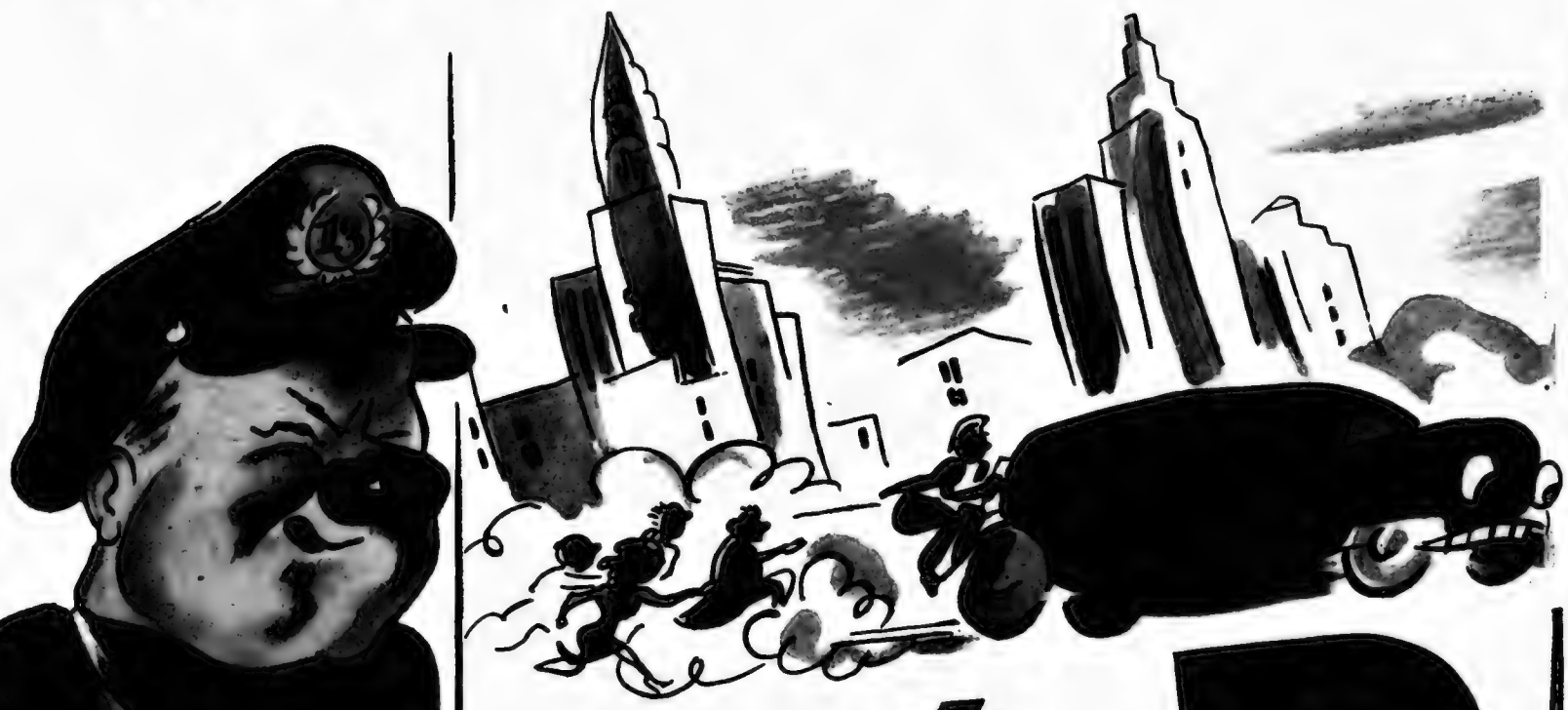

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G.-B. THEATRE, THURS., 27th FEB.
2.30 p.m.

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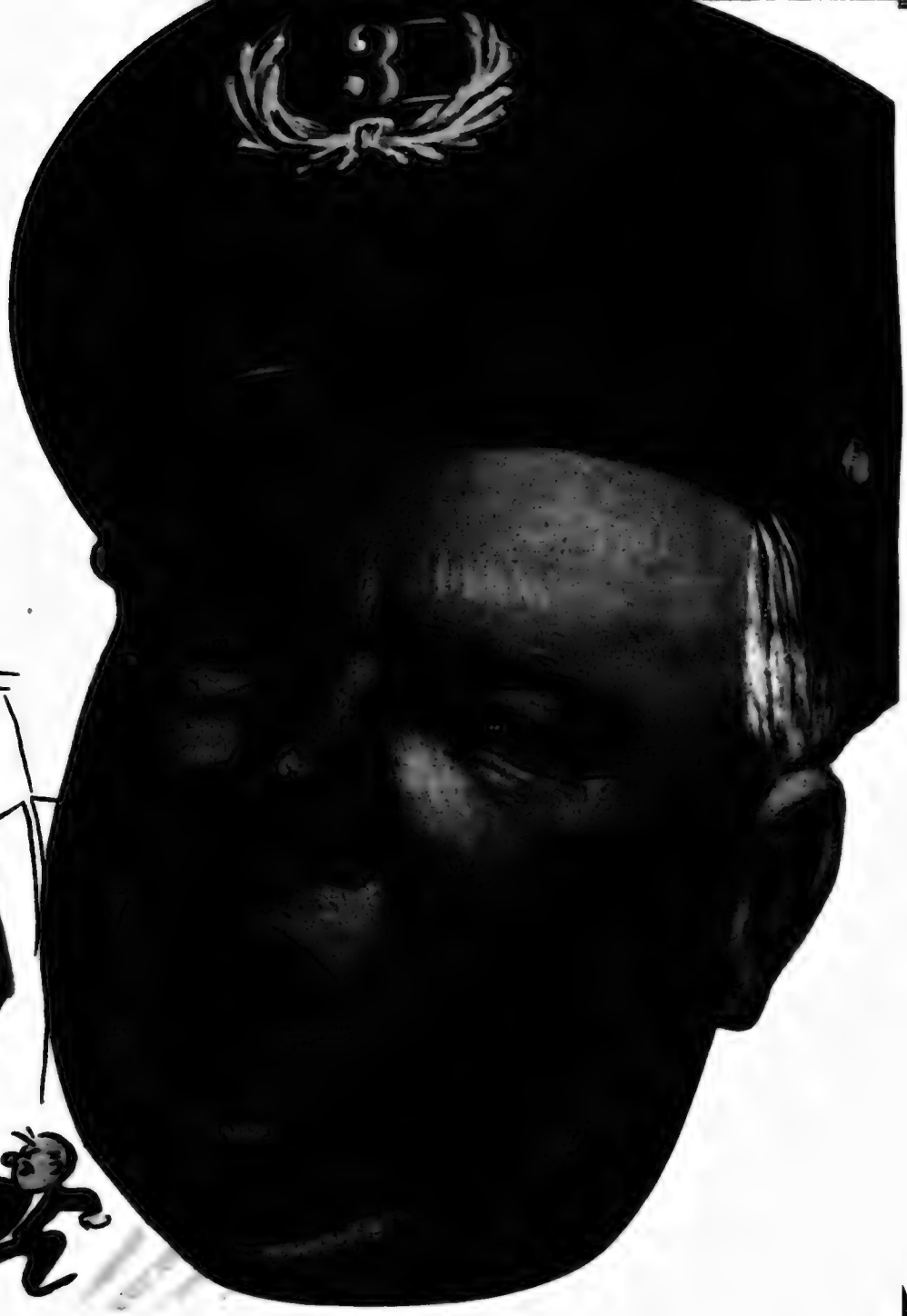

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TECTIVE

UNA MERKEL · RICHARD PURCELL
SHEMP HOWARD · FRANKLIN PANGBORN
GRADY SUTTON · JESSIE RALPH
CORA WITHERSPOON

Original Screen Play by MAHATMA KANE JEEVES

A New Universal Picture

Directed by EDWARD CLINE

UNIVERSAL NEWS

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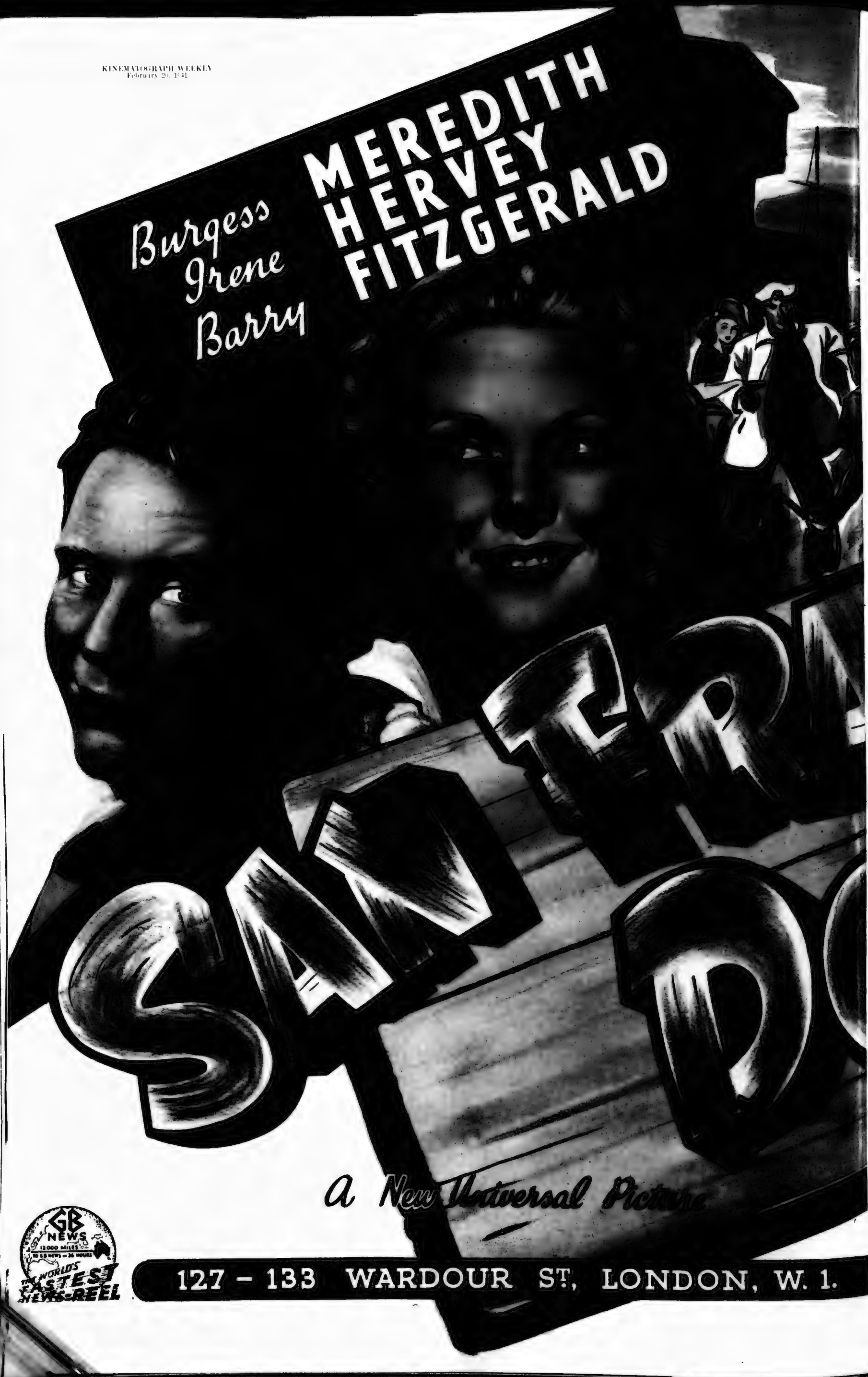
Burgess
Irene
Barry
MEREDITH
HERVEY
FITZGERALD
SAILOR
a New Universal Picture
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RAYMOND WALBURN
ESTHER RALSTON
ROBERT ARMSTRONG
LEWIS HOWARD

Original Screen Play by Stanley Crea Rubin
Edmund L. Hartmann

Directed by **ARTHUR LUBIN**
Associate Producer **MARSHALL GRANT**

TRADE SHOW: G.-B. THEATRE, TUESDAY, 4th MARCH, 2.30 p.m.

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UNIVERSAL NEWS

E3—27 , 30

"SANDY GETS HER MAN"

Scenes from SANDY GETS HER MAN, which General Films will Trade show at 11 a.m. on February 27 at the G.-B. theatre. In this zestful comedy the screen's youngest star is given the responsibility of choosing from the fire brigade and the police a step-father for her mother, Una Merkel. How she effects this is depicted in a merry and actionful picture in which Stuart Erwin and Edgar Kennedy play other principal roles.

Sandy GETS HER MAN

BABY SANDY

STUART ERWIN • UNA MERKEL • WILLIAM FRAWLEY
EDGAR KENNEDY • JACK CARSON • WALLY VERNON
EDWARD BROPHY • WILLIAM DAVIDSON

A New Universal Picture

Directed by OTIS GARRETT · PAUL GERARD SMITH
Associate Producer BURT KELLY
ORIGINAL SCREENPLAY BY ST. BARTLETT • JANE STORM

GB NEWS — THE WORLD'S FASTEST NEWS REEL

TRADE SHOW:
G.-B. THEATRE
THURS., 27th FEB., 11 a.m.

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MAY 12

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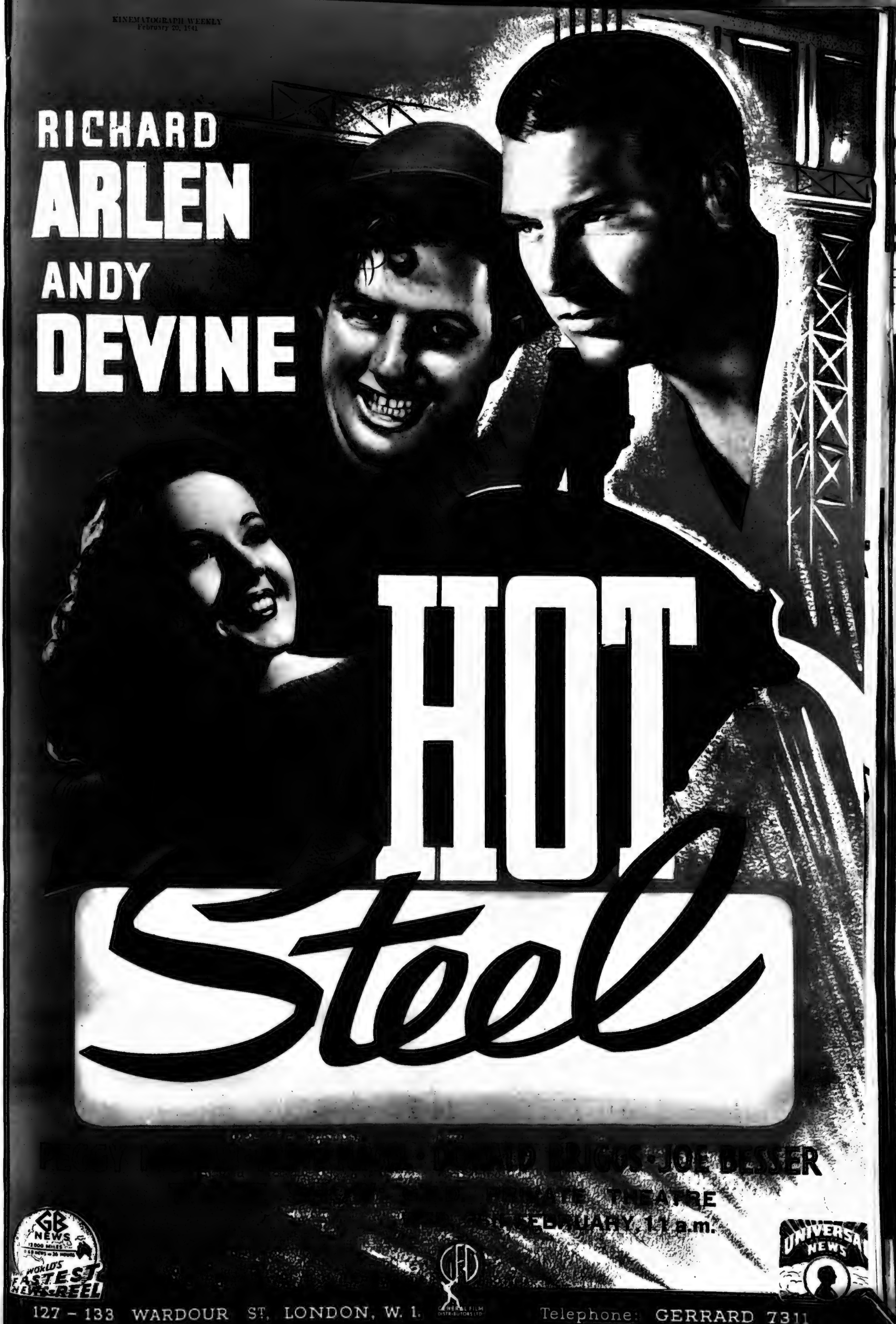
127-133 WARDOUR ST. LONDON. W.1 *Telephone:* GERRARD 7311

E4—31-34

"THE BANK DETECTIVE"

Scenes from THE BANK DETECTIVE, which General Films is Trade showing at 2.30 p.m. on Thursday, February 27, at the G.-B. Private Theatre. It is described as the greatest comedy-riot W. C. Fields has ever perpetrated. The most amazing "gags" and an endless succession of wisecracks are promised in the picture in which Cora Witherspoon and Una Merkel are featured.



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FRANCHOT TONE'S SUPER WESTERN

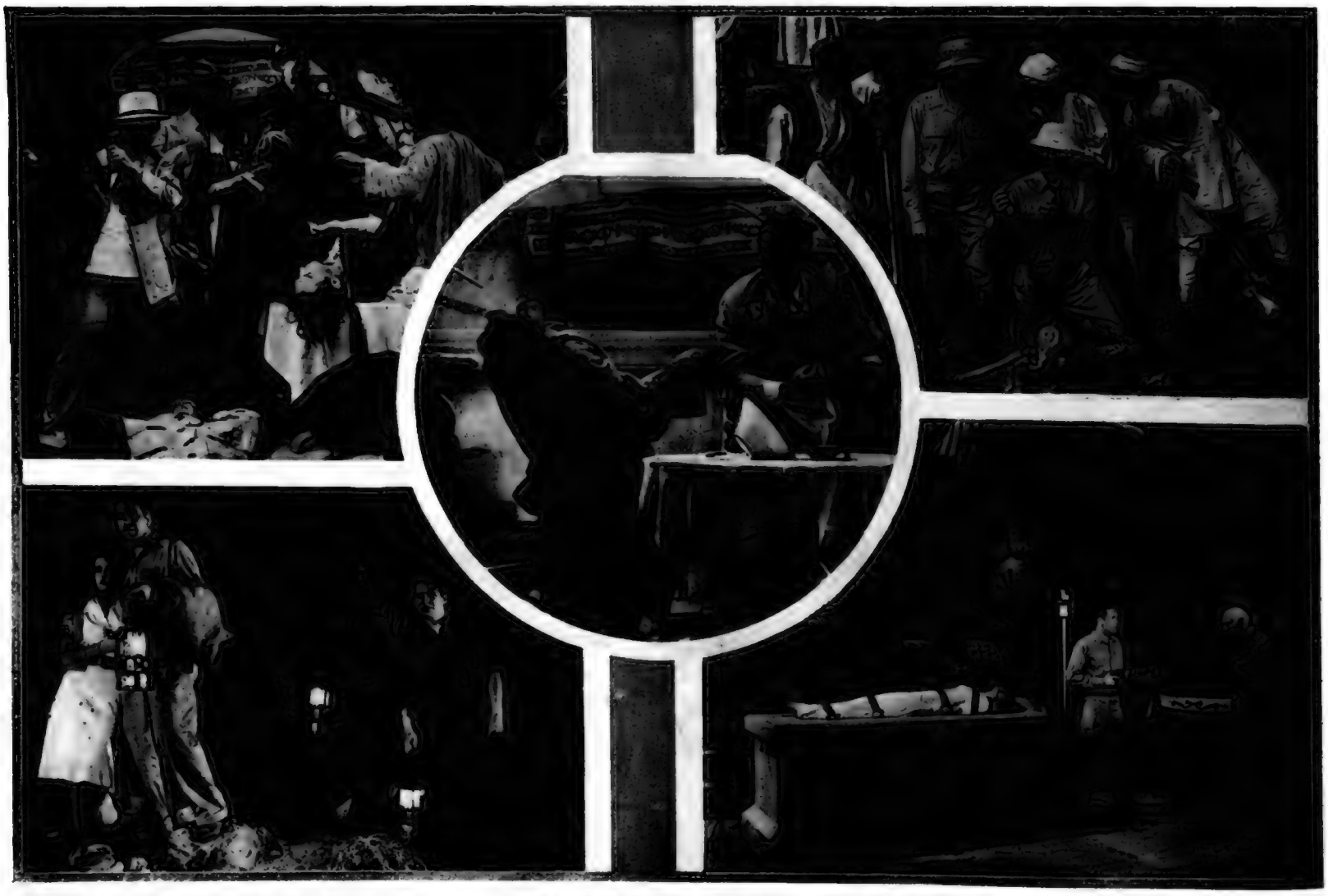
A Western subject made on a spectacular production scale is promised by General Films in TRAIL OF THE VIGILANTES which will be Trade shown at 2.30 p.m. on February 25 at the G.-B. Private Theatre. Franchot Tone is starred in the film which contains fine acting, sparkling comedy and refreshing romance, with scenes of a great natural beauty. Warren William, Broderick Crawford, Andy Devine, Mischa Auer and Peggy Moran are in the outstanding supporting cast of this Universal offering.

Margie
with
QUI
VERNON
HODGES
LAZARUS • W. SCOTT DARLING • PAUL GERARD SMITH
Story by Erna Lazarus • W. Scott Darling
PRODUCED BY OTTO GARRETT & PAUL GERARD SMITH
Associate Producer JOSEPH G. SANFORD.
A Universal Picture
TRADE SHOW:
G.F.D. PRIVATE THEATRE
WED., 26th FEBRUARY
2.30 p.m.

"SAN FRANCISCO DOCKS"

Scenes from the powerful waterfront drama, SAN FRANCISCO DOCKS, which General Films is Trade showing on March 4 at 2.30 p.m., in the G.-B. Private Theatre. Burgess Meredith and Irene Hervey are starred, with Robert Armstrong in an important supporting role.

TOM TYLER AS NEW "MONSTER"



A newcomer to "terror" roles, Tom Tyler, is the menace in THE MUMMY'S HAND, which General Films is Trade showing on March 4, at 11 a.m. in the G.-B. Private Theatre. Dick Foran and Peggy Moran are featured.

RICHARD ARLEN
ANDY DEVINE

IN

BLACK DIAMONDS

With

KATHRYN ADAMS
MARY TREEN
PAUL FIX

Directed by CHRISTY CABANNE
Associate Producer - BEN PIVAR
Screenplay by Clarence Upson Young & Sam Robins
Original Story by Sam Robins

TRADE SHOW:
G.F.D. PRIVATE THEATRE
TUES., 25th FEBRUARY
11.30

A NEW UNIVERSAL PICTURE

LAYING "THE GHOST TRAIN"

A hilarious comedy-thriller has been produced by Gainsborough in this modern version of the famous Arnold Ridley stage play. Arthur Askey has never had a funnier role and his laugh-compelling antics are ably supported by 'Stinker' Murdoch. The supporting cast of THE GHOST TRAIN includes Kathleen Harrison, Peter Murray Hill, Carole Lynne, Morland Graham and others. It will be Trade shown by General Films on Wednesday, March 5, at 2.30, at the G.-B. Private Theatre.

REVIEWS—continued from page 18

Marx Brothers Go West

M-G-M. American (U). Directed by Edward Buzzell. Featuring the Marx Brothers and Diana Lewis. 7,227 feet. Release not fixed.

OUTDOOR comedy extravaganza, a superb piece of studied lunacy, brilliantly burlesquing the full, hearty gamut of the West. The Marx Brothers do not miss a thing—feuds, hold-ups, dark dealings and last minute chases are grist to them—and their spontaneous and inimitable humour converts the time-honoured conventionalities into a veritable riot of laughs.

Music, song and popular romance effectively punctuate the many humorous highlights and, at the same time, cunningly widen the picture's appeal. It is good comedy burlesque as well as great Marx Brothers. Excellent light booking for all classes.

Story.—S. Quentin Quale, a wily rover, and Joe and Rusty Panello, a couple of twisters, seek their fortunes out West. Joe and Rusty arrive first, and they loan Pa Wilson, an old prospector, ten dollars. The security is the deeds of Dead Man's Gulch.

Red Baxter and Beecher, unscrupulous crooks, learn that the railway is to pass through Dead Man's Gulch, and resort to low methods to gain possession of the deeds. Quale tries to profit from both parties, but finally falls between two stools. Eve, granddaughter of Pa Wilson, and Terry Turner, her boy friend, also get involved. Finally, the plot devolves into a wild chase to the head offices of the railway company. The stupendous struggle ends in an overwhelming triumph for virtue.

Acting.—Groucho, Chico and Harpo Marx are in irresistible form as Quale, Joe and Rusty, but their side-splitting teamwork does not prevent them from registering individually. Groucho gags effectively as ever, Chico plays the piano as only he can, and Harpo is marvellous on an improvised harp. John Carroll and Diana Lewis are refreshing as the lovers, Terry and Eve, and Walter Wolf King and Robert Barrat are in their element as the crooks.

Production.—The film does not open with a rush, but it builds up effectively to a spectacular and riotous climax. The most laughable stepping-stones are early scenes in which Quale, Joe and Rusty have financial transactions, the sequences in which all three allow women and wine to interfere with their robbing of Red's safe, monkey business on an Indian reservation and the preliminaries to the final race between a steam train, carrying Quale, Joe, Rusty, Terry and Eve, and a two-horse buggy with Beecher and Red. The trio have to chop the carriages down to provide fuel, but they eventually win for the lovers.

Song numbers are appropriate and colour both the broad saloon and tender romantic sequences. The finished article is, we repeat, crazy comedy and Marx Brothers at their best.

Points of Appeal.—Crazily laughable story, great fooling by the Marx Brothers, clever timing, picturesque and spectacular staging, riotous grand finale, tuneful numbers, and title and star values.

Here We Go Again

Pathé. American (A). Directed by Joseph H. Lewis. Featuring Leo Gorcey, Bobby Jordan and Mary Ainsley 5,400 feet. Release not fixed.

JUVENILE comedy melodrama, the fourth of the ingratiating and actionful East Side Kids series, telling how a band of young hoodlums learn to be men while at a picturesque up-country training camp. The story puts horseplay and boxing before romance, but slight as its feminine interest is, it, nevertheless, promotes rousing entertainment of healthy morality. Its strength is its eager teamwork, lofty aims and grand outdoor atmosphere. Capital two-feature programme proposition for all classes.

Story.—Muggs, one of a gang of young hoodlums, wants to be a fighter. The others determine to take a course at a Government training centre so that they can learn something and, at the same time, contribute to their parents' support. They trick Muggs into going with them by telling him that they are taking him to an up-country gymnasium. Muggs mutinies when he learns the truth, but ultimately the environment gets him.

Meanwhile, Willie, another young hoodlum, steals money from the captain's office. Muggs fights in the professional ring to repay the money, but is caught while attempting to replace it. He refuses to split on Willie, but Elaine, the captain's fiancée, has a hunch that Muggs is innocent. She tells Danny, Muggs' pal, and he knocks the truth out of Willie.

Acting.—Leo Gorcey puts up a good performance as the tough, but honest, Muggs, and Bobby Jordan, Donald Haines, Carlton Young and David Gorcey are also natural as the other boys. Kenneth Harland and Mary Ainsley are adequate in the only adult rôles.

Production.—The story is typical schoolboy stuff in social service dress, but with all its ingenuousness, it has punch, point and lively versatility. It also has picturesque scenery. The healthy combination and alternation make it a first-rate proposition for the masses and youngsters. (Incidentally, only the Censor knows why it has an "A" certificate.)

Points of Appeal.—Good story, resourceful and eager cast, congenial atmosphere, good morality angle, smooth action, provocative title, schoolboy angle and unquestionable series values.

The Lone Wolf Keeps a Date

Columbia. American (A). Directed by Sidney Salkow. Featuring Warren William, Frances Robinson and Eric Blore. 5,828 feet. Release not fixed.

COMEDY crime melodrama, the latest of the evergreen Lone Wolf series, telling how a crook turns private detective, comes to don the mantle of Sir Galahad and, at the same time, get mixed up in a kidnapping racket. The picture opens with plenty of action and ends on a similar hectic note, but the intervening happenings are not any too clear.

Still, although haphazard, it is not lacking in exuberance, neither is it short of laughs. Its bright spirits, together with its popular cast and series values, enable it to conquer its shortcomings. Good average programme.

Story.—Michael Lanyard, alias the Lone Wolf, visits Havana to purchase a valuable stamp. While at the airport, he and his valet, Jamison, rescue Pat Lawrence, a pretty girl, from thugs. They learn that Scotty, Pat's boy friend, has been framed on a kidnapping charge, and that Pat's assailants were after the ransom money.

At this juncture, Michael discovers that the thugs have stolen his stamp collection. With the co-operation of Pat, Michael plots to use the ransom money as bait. Big Joe Brady, the leader of the thugs, nibbles, but police intervention complicates matters before Michael ultimately clears Scotty and retrieves his own stamp collection.

Acting.—Warren William makes full use of his virile and agreeable personality as Michael Lanyard, Frances Robinson has a touch of class as Pat, Eric Blore is amusingly asinine as Jamison, and Don Beddoe is in his element as Big Joe. Thurston Hall, Jed Prouty, Fred Kelsey and Bruce Bennet also register in support.

Production.—The story is too involved to promote many thrills, but its complexity does not deprive it of laughs. In fact, robust slapstick, interlaced with occasional suspense, is one of its strongest and most confident suits. Another is its popular and capable cast. Neat improvisation by the principal players carries many an obscure situation. Yet another is title and series values. The "altogether" is good popular comedy crime entertainment.

Points of Appeal.—Fast action, good comedy twists, intriguing feminine element, versatile teamwork, robust climax, and star and title values.

Ride, Kelly, Ride

Twentieth Century-Fox. American (U). Directed by Norman Foster. Featuring Eugene Pallette, Marvin Stephens and Rita Quigley. 5,270 feet. Release not fixed.

FAR-fetched comedy melodrama of the turf describing the experiences of a young jockey who determines at all costs to ride straight. The story is not only absurdly fantastic—the hero finishes up by riding a winner while suffering from a dislocated shoulder—but a libel on the American race game. While not unduly perturbed by the libel, we resent the insult, represented by the silly story, to the English intelligence. Its entertainment content is next door to negligible. Second for the unsophisticated only.

Story.—Corn Cob Kelly, a natural young horseman, is apprenticed to Dan Thomas, a not too scrupulous trainer. He is fouled in his first public race and loses, but Duke, the genial head lad, recognises his talents. Bob Martin, a clean trainer, takes to Corn Cob and later arranges for him to ride his horse in a big handicap. Dan has a horse entered and he orders Corn Cob to pull Bob's. Corn Cob refuses.

During the race his mount is deliberately brought down and he dislocates his shoulder. The other jockeys decide to run a "benefit" race—one in which the winner is fixed—for Corn Cob. Bob's horse is again the unlucky favourite. When Corn Cob learns of this he breaks hospital and ignores the benefits to himself in order to bring Bob's horse home.

Acting.—Marvin Stephens, as Corn Cob, acts as convincingly as the fantastic script will permit, and Eugene Pallette does his best to get a laugh, as Duke. Richard Lane, Charles D. Brown and Rita Quigley are the best of the undistinguished supporting players.

Production.—Four out of five of the characters are crooked, while three horse-races are framed. What a story set-up! The mud-slinging by the Americans at one of their major sports certainly displays fine impartiality, but the screen is no place for revelations unless they constitute popular entertainment. These do not, neither do the trimmings.

Points of Appeal. — Convenient footage, simple comedy interludes, well photographed races and good title.

Murder Over New York

20th Century-Fox. American (A). Directed by Harry Lachman. Featuring Sidney Toler, Marjorie Weaver and Ricardo Cortez. 5,851 feet. Release not fixed.

MYSTERY comedy-melodrama, the latest of the popular Charlie Chan series, and one of the best. The story sets a knotty and exciting problem in sabotage and murder, and its background is as wide and intriguing as its scope. Thrills, neatly punctuated with humour, build up to an exciting and suspenseful climax. The acting is equal to all demands—the cast is expert from top to bottom—and the direction reveals similar resource. The dialogue, too, is snappy. It's cast-iron for the masses. And has it title values! Excellent popular booking.

Story.—Charlie Chan, famous Oriental detective, encounters Inspector Drake, an old Scotland Yard friend, in New York. Drake confides in Charlie that he is after Paul Narvo, mysterious head of a gang dealing in the sabotage of aircraft. Shortly afterwards Drake is bumped off. There are many suspects, including Patricia, wife of Narvo. Two are subsequently murdered. Finally, Charlie engineers the presence of the remaining four in a new bomber. During the trial flight the culprit is forced to reveal his hand.

Acting.—Sidney Toler is at his best as Charlie Chan, Sen Yung provides plenty of humour as the inquisitive Jimmy Chan, and Donald McBride has his moments as a not-too-shrewd police inspector. Robert Lowery, Ricardo Cortez, Melville Cooper, Marjorie Weaver, Joan Valerie, Kane Richmond, John Sutton and Leyland Hodgson ring the changes effectively as the principal suspects in support.

Production.—There are a tremendous number of strings and characters to the plot, but the red herrings do not impede action. Rather do they contribute to exciting and suspenseful momentum. And another thing, the solution is a close secret to the very end. When it is disclosed it is prefaced by realistic aerial thrills and garnished with surprise. As for the technical qualities generally, these are well up to standard. In a word, the film is grand Charlie Chan.

Points of Appeal.—Ingenious story, clever characterisation, swift action, fascinating element of surprise, thrilling climax, popular stars, and box-office series values.

SHORTS OF THE WEEK REVIEWED

COLUMBIA

SCHOOLBOY DREAMS. American (U). One reel. Release not fixed.—Amusing Phantasie cartoon, depicting a dunce's dream. Draftsmanship clever and gags original. Good short of its type.

NICE WORK IF YOU CAN DO IT. American (U). 1 reel. Release not fixed.—Magazine short introducing a popular American commercial artist, a designer of artificial flowers and a trick photographer. All the items are interesting. Good novelty fill-up.

M-G-M

EYES OF THE NAVY. American (U). Two reels. Release not fixed.—This short is an obvious piece of propaganda for recruiting in America, but so magnificently is it produced that its appeal should be universal. There are interesting glimpses of early training in American flight schools and superb shots of 'planes in action, both from land and from aircraft-carriers. Photography brilliant. Good fill-up almost anywhere.

RKO-RADIO

LABOUR AND DEFENCE, U.S.A. (March of Time, No. 11, Sixth Year). American (U). 1,694 feet. Release not fixed.—Documentary featurette giving both sides to America's labour and defence problems. On the one hand, it illustrates the workpeoples' strikes and fights for better conditions and instances the power of collective bargaining. (In these sequences strike-breakers, complete with guns and tear-gas, are seen in action, and powerful personalities in the labour world, John L. Lewis and William Green, make their appearance.) On the other hand, the importance of urgent armament drives and the need for worker-employer co-operation are forcefully emphasised. English audiences are certain of instruction and profit. Outstanding cameo documentary, particularly for the more intelligent audiences.

TWENTIETH CENTURY-FOX

OVER THE SEVEN SEAS. American (U). 1 reel. Release not fixed.—Sporting interest short, describing the thrills and hazards of yachting on the seven seas. Commentary smooth and photography excellent. Outstanding featurette.

CLOCKING ON JOCKEYS. American (U). 1 reel. Release not fixed.—Sporting short illustrating a day in the life of a fashionable jockey. Detail a little technical, but actual race scenes exciting. Sound fill-up for the masses.

TOP NOTCH TENNIS. American (U). 1 reel. Release not fixed.—Sporting interest short introducing champions and potential champions of the tennis court. Demonstration games instructive and entertaining. Good for all classes.

ACQUITTED BY THE SEA. American (U). 1 reel. Release not fixed.—Ripley Believe-it-or-Not Cameo melodrama, telling how the Titanic disaster cleared a young man of a bank robbery. Treatment a little crude, but subject matter interesting. Usable short for most halls.

WARNER

IDENTIFIED. American (U). 1 reel. Release not fixed.—Floyd Gibbons cameo real life melodrama, turning on an authentic case of mistaken identity. Acting and presentation good. First-rate popular fill-up.

PIED PIPER PORKY. American (U). One reel. Release not fixed.—Looney Toon cartoon, giving a new interpretation of the famous legend. Gags both picturesque and amusing. Reliable fill-up of its type.

PORKY THE GIANT KILLER. American (U). One reel. Release not fixed.—Here we have a fairy tale expressed in cartoon form. Draftsmanship ingenious. Sound cartoon offering.

The Marx Brothers are "taking the rise" out of the horse-opera stories in GO WEST, which is distributed by M-G-M and reviewed on this page.

Hugh HERBERT

"HUGH HERBERT IS IMMENSE"

—The Cinema

Kenny BAKER

KENNY BAKER THE SCREEN'S MOST POPULAR SINGING STAR

"CAPTIVATING AND TUNEFUL SINGING BY KENNY BAKER AND FRANCES LANGFORD

A FINE ROMANTIC TEAM

—Daily Film

Fra

THE SINGI GLAM

Ann MILLER

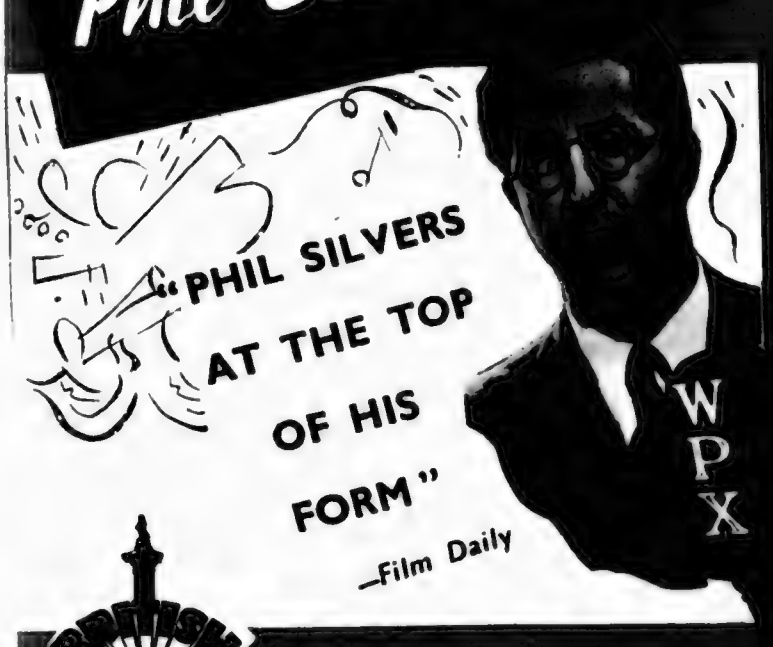
"ANN MILLER SCORES WITH TOP-NOTCH TAP AND SWING DANCING INTERLUDES"

—Daily Film Renter

HIT PARA

OF 194

Phil SILVERS



"PHIL SILVERS AT THE TOP OF HIS FORM"

—Film Daily

"This film is just the stuff to give the (civilian and serving) troops. Carefree plot—popular musical and dancing asides—good tunes—effective crooning—elegant and showmanlike staging, great comedy of Hugh Herbert and obvious exploitation values."

—Kine Weekly

"TIP-TOP MUSICAL — CAST IRON POPULAR WINNER — A 'HIT PARADE' INDEED.

REPUBLIC have certainly turned out a slick musical—The entertainment is a grand line-up of music, mirth, spectacle and song—Sure-fire light entertainment of particularly timely appeal."

—The Cinema

BRITISH LION FILM CORPO
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IVATING AND
EFUL SINGING BY
ENNY BAKER
AND
ANCES LANGFORD
E ROMANTIC TEAM"
—Daily Film Renter

Frances LANGFORD

THE No. 1
SINGING
GLAMOUR GIRL

Mary BOLAND

"MARY BOLAND
PROVIDES A
NEVER-ENDING
FUND OF
CHUCKLES"
—Daily Film Renter

ARADE

Borrah MINEVITCH

FOR THE MASSES
NOTHING CAN BEAT
BORRAH MINEVITCH
AND HIS BOYS WHO
BRING THE HOUSE
DOWN WITH THE
FUNNIEST SLAPSTICK
ANTICS THE SCREEN HAS
SEEN FOR SOME TIME"
—Daily Film Renter

Patsy KELLY

"PATSY KELLY
IN GREAT
WISE-CRACKING
VEIN"
—The Cinema

P MUSICAL — CAST
PULAR WINNER — A
ADE' INDEED.

C have certainly turned
musical—The entertain-
grand line-up of music,
tacle and song—Sure-fire
tainment of particularly
eal."
—The Cinema

"'HIT PARADE' is ALL entertainment!

A feast of comedy, music, romance and speciality numbers, this is not only what the crowds are asking for but what they are demanding in no uncertain terms.

SUMPTUOUS ENTERTAINMENT BANQUET — A REAL 'HIT PARADE' OF POPULAR APPEAL."
—Daily Film Renter

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REPUBLIC
PICTURES

Soldiers Submit THEIR S.O. Views

N. IRELAND INTRODUCES AN INNOVATION

White Club Meets

ONE of the largest attendances on record was seen at the February meeting of the White Cinema Club in Belfast, when Billy Bradley, who presided, welcomed representatives of H.M. Forces who wished to place matters of importance before the Trade. Mr. Bradley stated that there had been a long meeting with the committee and also interviews with exhibitors, and he wished the authorities to know that as far as the Northern Ireland kinema Trade was concerned there would be every possible help forthcoming.

Before leaving, the military authorities expressed their warm thanks for the manner in which their views had been dealt with and the prompt way co-operation had been promised.

The hon. secretary stated that every member of the Trade had been supplied with a copy of the Northern Ireland Minister of Public Security's suggestions for kinemas in regard to A.R.P. precautions. He had also been in touch with the A.R.P. authorities not only about incendiary bomb fighting, but general A.R.P. work. The demonstration would be for kinema staffs only.

A letter was read from the Divisional Food Officer for Northern Ireland stating that the Ministry of Food had asked him to express their deep appreciation of the manner in which the exhibitors had taken up the food economy campaign by showing short films and also expressing added thanks to George Lodge, of the Imperial, for having organised such a successful Trade show of the Ministry's films.

Northern Ireland E.N.S.A. asked the Trade in view of the growth of the work of entertaining the troops, to nominate three members to the general committee, and it was agreed to elect the president, Billy Bradley, and past-presidents Gerald Morrison and Harry Wilton.

It was reported that the sale of tickets for the annual dance was quite good, and that it was hoped that the 300 tickets would be sold before the dance started.

NO LICENCE

An application by military officer to Ballymena Town Council for the hire of their Town Hall for Sunday shows by E.N.S.A. was discussed at the meeting of the Council, but it was rejected. The Council also rejected a request that the hall be handed over to local church committees to use for entertaining troops on Sundays.

A.R.P. REGULATIONS IN N. IRELAND

The schedule for the protective measures to be undertaken by kinemas and all other places of amusement in Northern Ireland has just been issued by the Minister for Public Security.

The regulations follow closely upon those in operation in Great Britain. In a covering letter the Minister says—

He considers that it is essential, if places of entertainment are to be permitted to continue to function, that some such measures should be taken and encloses herewith a copy of a memorandum setting out the arrangements which he suggests should be made at all such places.

Any failure to carry out some measures on these lines with reasonable promptitude may compel him to consider whether it is necessary to exercise his powers to prohibit large assemblies of persons in any particular area.

The suggestion to use a red warning light, however, is not approved as an air raid warning on the ground that there is some risk of panic being caused. The use of a visual screen warning as an alternative to the oral warning is agreed.

Group at the premiere of CHRISTINE at the Astor, O'Connell Street, Dublin. Left to right: (back row) Dr. McNally, Bert McNally (manager of the Astor), Mrs. Leonard Ging, Mrs. Baker, A. D. Baker (RCA representative), Mrs. Cruickshank. (Front row) the French Minister to Eire, M. de la Forcade and Mme., Walter McNally, J. C. Atkinson, RCA Sales Reproducer manager

"CHRISTINE"

Diplomats at Eire Premiere

IMPORTANT perssnalities in the Irish kinematoghaphy industry attended the premiere of "Christine" at the Astor kinema, O'Connell Street, Dublin. Included among the visitors were the French Minister to Eire, M. Marie Francois de la Forcade and Mme. de la Forcade, who were attracted to the screening by reason of the picture's adaptation from "Carnet de Bal."

Others attending were Capt. J. C. Atkinson, sales reproducer chief of RCA, the RCA district manager, Mr. Baker, Mrs. Leonard Ging, and Walter McNally.

TRAVELLING SHOWMEN'S GRIEVANCE

Travelling showmen in Northern Ireland are to ventilate a grievance to the Treasury. They use sub-standard films and, in addition to having to pay Purchase Tax, they also find that they have a second burden—they are not exempt from Entertainment Tax.

Representations are to be made to the Treasury upon the matter to see whether relief from the first-named burden cannot be granted.

NOT STRUCTURALLY SUITABLE

POLICE OBJECTION

AFTER the chairman of Aston Borough Licensing Sessions on Thursday had announced that existing licences would be renewed, the Chief Constable (H. Diston) said he was objecting to the renewal of the licence of the Star Cinema, Church Street, on the grounds that it was not structurally suitable for a place of public entertainment.

Objection to renewal notices had been served on the licensee and the owner.

The Chief Constable stated that he with the borough surveyor had inspected the premises, and after reading a report submitted by the assistant surveyor, he suggested that the Justices should adjourn the case pending an inspection by them of the premises.

After hearing evidence by the assistant surveyor, the chairman said the matter would be deferred until the adjourned sessions, and in the meantime the Justices would visit the kinema.

Bolton magistrates have sanctioned the following transfers of music, singing and dancing licences: Majestic kinema from Ronald W. Johnson to Frank S. Hampson; Derby Hall from A. M. Raweliffe to C. Haywood. Haywood.

"GLEBELANDS" SNOOKER

Sir William Jury and R. C. Bromhead Attend Tournament

The final of the "Glebelands" Open Snooker Handicap last Thursday afternoon proved to be an exciting finish to a tournament which started with sixteen entries. These included contestants from the local residents, among whom was the Rev. Father Connolly, who reached the final game against Bill Black.

Conceding five points to Black, the padre broke, but Bill drew first blood by potting a red and by dour determination combined with a spot of good fortune (due to the visitor running in off blue) managed to retain the lead and pot the last red.

Excitement grew high when the colours alone remained, with a score of 35 to 25 in Bill Black's favour. Then, by a couple of good snookers, Bill further increased his lead to 44—30. Luck for a moment then ran in the padre's direction, and it looked like being "both on the black," but the reverend miscued.

Bill, taking no further chances, sank the two remaining balls to become the champion of "Glebelands" until the next tournament.

The prizes were presented by Reginald Bromhead after his amusing speech on the handicap generally, the sportsmanship of the entrants who came in from outside the home, particularly the Rev. Connolly. If R. C. B.'s subsequent suggestion bears fruit, "Glebelands" may look forward to a Ladies' Snooker Tournament.

Sir William Jury added his tribute to the organiser of the handicap, Tom Young, and referred to the affection of Reggie Bromhead for his work in "Glebelands," and the reciprocated affection of those benefiting from this administration and labour of love.

Musical honours were followed by tea, and then Sir William challenged Mr. Bromhead to a game, which, though lacking the excitement of the "final," was decidedly brighter and finished up by the Jury getting the verdict.

British and American stars participated in a mammoth Greeting broadcast to England, sponsored by the British War Relief Association of Southern California. Pictured here are Alan Mowbray, Eddie Cantor, Freddie Bartholomew, Nigel Bruce, Reginald Owen, C. Aubrey Smith, Bob Montgomery, Gene Autry, Henry Stephenson, Charles Boyer, Dame May Whitty, Heather Angel, Bette Davis, Una O'Connor, Gracie Fields, Douglas Fairbanks, Heather Thatcher, Greer Garson, Spencer Tracy, Charles Laughton, Elsa Lanchester, Dick Powell, Ian Hunter, Donald Crisp, Sir Cedric Hardwicke

Services Join in Staff Whoopee

A BIG AFFAIR AT FINSBURY PARK

The fourth annual staff party organised by Miss E. Sapstead, female staff supervisor of the Finsbury Park Astoria, proved a most successful function.

This time she invited representatives of the Forces and they turned up in large numbers and spent such a jolly night (10.30 p.m. to about 4.30 a.m.) that the affair became the talk of north London. There were about 200 in all and Miss Sapstead and her helpers—headed by Mrs. W. Cron, café manageress, formerly of the Old Kent Road hall—were kept busy dispensing the "rations" which had been almost miraculously assembled.

Nor were the Fighting Forces the only guests; several members of the St. John Ambulance Brigade and the C.I.D. came along unprofessionally and at least two local wardens looked in—possibly to see that the place was not "lit up" too much. Dancing to the tunes of an R.A.F. band of 11 musicians took place in the decorated fountain hall of the theatre, and there were variety turns by talented members of the staff and other competitions.

Area Administrator J. Jarratt, brother managers from other Odeons in the district, and all others present thoroughly enjoyed a really jolly event.

Sunday Openings

BOOTLE S.O. TERMS REJECTED

Trade Withdraws Application

MANCHESTER'S SUNDAY

DECLINING to pay the charity contribution fixed by Bootle magistrates, R. K. Milne on February 12 withdrew the application which he made on behalf of Bootle exhibitors for permission for local kinemas to open on Sundays, April 20 and 27.

The magistrates claimed the whole of the profits for charity; Mr. Milne offered a fixed sum based on the seating accommodation of the particular theatres, in accordance with the arrangements accepted in other towns.

Sanction was given for kinemas to open from 2 p.m. to 10 p.m. on Good Friday, and to 9.30 p.m. on Christmas Day. Exhibitors asked for permission to open from 12 noon.

Pubs or Pictures?

Protests were made to Aldridge (Stafford) Urban Council when that body met this week regarding its decision to submit a draft order for Sunday kinemas.

Clr. H. E. Cave said: "Youngsters hanging around the door of public-houses and youths of 15 and 16 going inside is a sadder sight than seeing them inside the pictures."

After a rector, a Methodist minister and a Sunday school superintendent had protested against the Council's decision, the Rev. Theobald Brennen, Roman Catholic priest at Sheffield, said he held services each Sunday morning in an Aldridge kinema. The Rev. A. C. Mortlock, Methodist minister, said if the need arose the Methodist Church would cater for the troops on Sunday evenings.

Stourbridge Hours

Sunday opening will come into operation in Stourbridge (Worcester) on Sunday next (Feb. 16th). Permission for such entertainment was given at the annual meeting of the Licensing Justices on Friday last. The hours of opening will be from 3 p.m. to 8.30 p.m. until the end of April, and from 3.30 p.m. to 9 p.m. from May 1 to August 31.

Wallasey Council's O.K.

Wallasey Watch Committee has decided to recommend the Town Council to submit a draft order to the Secretary of State to enable kinemas to be opened on Sundays

Newcastle Licences

Newcastle Watch Committee has approved of the following kinemas being specially open on Sundays: Tatlers News Cinema, for Ministry of Labour Social Club; Haymarket A.B.C. Cinema, for private shows of Tyne Film Association, on February 9 and 23, March 9 and 23; and the Stoll, on February 23, for a Ministry of Information meeting, at which two Tyneside M.P.s will speak.

Kidderminster Allocation

When the County Justices at Kidderminster recently approved Sunday opening a charity clause was inserted. This week they met to consider the first allocation. The amount for distribution was £135. £45 each was allocated to Kidderminster Hospital and the Mayor's War Charity Fund and £22 10s. to the Civil Defence Comforts Fund and the R.A.F. Benevolent Fund.

Manchester Conference

Representatives of three Manchester theatres—Palace, New Hippodrome and the Hulme Hippodrome—had a private discussion with the city licensing justices on Thursday (February 13) on the subject of Sunday concerts and the public's response to them.

Wednesbury to Apply

At Monday's meeting of Wednesbury Town Council it was decided to apply to the Home Secretary for the Sunday Entertainments Act, 1932, Section 1, to apply to the borough. The council agreed to summon a meeting of the electors.

BIRKENHEAD BENCH

Reprieved Until March

When application was made to the Birkenhead Justices last week for the transfer of the licence of the Empire kinema from Ellis to W. Smithson, it was disclosed that the magistrates would continue to exercise their licensing powers until March 1, after which they would be transferred to the Town Council.

Solicitor for the applicant remarked that the action of the council in revoking the justices' powers to licence kinemas and to transfer them to the Watch Committee would cause considerable inconvenience and waste of time.

BLACK-OUT WASH-OUT

Summons Dismissed

A case against Phillip York respecting an alleged black-out offence at the Guild Cinema, Geoffrey Street, Preston, was stopped before all the defence had been heard, and the summons was dismissed. Two air raid wardens said that during an "alert" they saw lights from four windows at the kinema. One said these windows were on the right and the other on the left of the building.

The defence was that no lights were visible.

C. M. Woolf's Great Line-up of Trade Shows

NINE BOX-OFFICE WINNERS

Arthur Askey, W. C. Fields and Franchot Tone Subjects

THE greatest number of films presented this year in one batch will be Trade shown by General Film Distributors, Ltd., between February 25 and March 5 in a series of nine pictures which include the cream of recent Hollywood and British product. The productions, each of which, notable for its extreme concentration and box-office quality, are headed by the Arthur Askey film, "The Ghost Train," and two Universal top-liners—"Trail of the Vigilantes" and "The Bank Detective"—starring Franchot Tone and W. C. Fields, respectively.

The American pictures have arrived in this country accompanied by an imposing bunch of "rave" notices. Here is the full list of the nine Trade shows, which are being held in the G.F.D. and G.-B. Private Theatres:—

Tuesday, February 25, 11 a.m., G. F. D. Theatre: **Black Diamonds,** with Richard Arlen and Andy Devine.

2.30 p.m., G.-B. Theatre: **Trail of the Vigilantes,** with Franchot Tone, Warren William and Broderick Crawford.

Wednesday, February 26, 11 a.m., G.F.D. Theatre: **Hot Steel,** with Richard Arlen and Andy Devine.

2.30 p.m., G.F.D. Theatre: **Margie,** with Nan Grey and Tom Brown.

Thursday, February 27, 11 a.m., G.-B. Theatre: **Sandy Gets Her Man,** with Baby Sandy, Stuart Erwin and Una Merkel.

2.30 p.m., G.-B. Theatre: **The Bank Detective,** with W. C. Fields and Una Merkel.

Tuesday, March 4, 11 a.m., G.-B. Theatre: **The Mummy's Hand,** with Dick Foran and Peggy Moran.

2.30 p.m., G.-B. Theatre: **San Francisco Docks,** with Burgess Meredith and Irene Hervey.

Wednesday, March 5, 2.30 p.m., G.-B. Theatre: **The Ghost Train,** with Arthur Askey and "Stinker" Murdoch.

An additional attraction will be the presentation on Wednesday, February 26, with "Hot Steel," of a two-reel British comedy short feature, presenting radio's popular comedienne, Mrs. Feather, played, of course, by Jeanne de Casalis, in a brilliant new episode entitled "Fine Feathers." It was directed and produced by Andrew Buchanan for British Films, Ltd.

"The Ghost Train"

Stoked to boiling point with hilarious fun and exciting mystery, "The Ghost Train," Gainsborough's film of the famous play by Arnold Ridley, presents that "funny little man," big-hearted Arthur Askey, fresh from his triumphant feminine debut in "Charley's (Big-hearted) Aunt," and his almost equally famous radio, stage and screen companion, Richard ("Stinker") Murdoch, and a talented supporting cast.

Askey is given—and uses—greater opportunities than ever to exploit his inimitable comedy genius as a seaside concert party comedian, whose remarkable antics lead up to situations which finds a party of railway travellers marooned on the eerie old Cornish railway junction of Fal Vale, where they have to spend the night in a waiting room. Thrills follow laughs in quick-fire succession as the infectious comedy of the two comedians is merged with the thrilling story of—no, not smugglers—for the climax of the story has been altered very much for the present-day circumstances, with a bang up-to-the-minute story of fifth columnists gun-running in war time.

Playing the parts of the numerous other interesting personalities around whom the action centres are Kathleen Harrison, Peter Murray-Hill, Carole Lynne, Morland Graham, Betty Jardine, Stuart Latham, Herbert Lomas, Ramond Huntley, Linden Travers, and D. J. Williams.

Scenes showing the lovable little comedian to the greatest advantage are: one which shows he and "Stinker" passing through a corridor train devising new and novel ways of annoying passengers in each department, and another which sees Askey nobly struggling through a torrential downpour of rain to fill a small cup with water from a tub.

Many difficulties were encountered during the filming of "The Ghost Train" at Shepherd's Bush during the blitz, and it says much for the endurance and splendid teamwork of everybody concerned that the picture is such a great success. One only of the many setbacks met (and overcome) was that open-air scenes could often not be filmed owing to the constant roar of air warfare overhead in those long autumn days of the mass raids.

Big Western Production

Playing the first Western rôle of his career in Universal's new adventure epic, "Trail of the Vigilantes," Franchot Tone brings a new and refreshingly different character to this popular type of picture.

As a secret detective sent by a city newspaper to a small frontier town in search of the murderer of a reporter, Tone poses as a tenderfoot cowboy, who is led into a series of adventures that are both amusing and thrilling. Tim Mason (Franchot Tone) is inclined to be sceptical of cowboys and their ways when he first arrives at Peaceful Valley, where the story is set. But after a while the adventure and novelty of the life appeals to him, and, his mission completed, he decides to settle down in the West with his new-found bride (Peggy Moran).

Sharing honours with Tone in rôles aptly suited to their talents are such well-known performers as Warren William, Broderick Crawford, Andy Devine, Mischa Auer, Porter Hall, Peggy Moran, Samuel S. Hinds, and Charles Trowbridge. The presence of Auer and Devine in the cast gave Allan Dwan, veteran director of the picture, ample opportunity to inject comedy into the action, and he took every advantage of it. Warren William does an excellent job as the crooked boss of a cattlemen's association, and equally good performances are put over by Crawford as a cowboy who wants to become a gentleman and by Porter Hall as a timid sheriff. A capable portrayal is turned in by Peggy Moran, who has the feminine lead as the ranch owner's boy-crazy daughter.

Joe Valentine and Milton Krasner were responsible for the photography, which shows off to the best advantage the picturesque and beautiful scenery of the film. Many of the outdoor scenes, taken in the high mountain regions of California, are said to have the most spectacular backgrounds ever transferred to the screen.

Funnier than Six Comedians

Filled to overflowing with Fieldsian whimsicalities and crazy situations, Universal's "The Bank Detective," provides more typically "Fields" material than any of the star's more recent productions.

The inimitable comedian is cast as Egbert Souse, a boozy, lazy gentleman of leisure who, by a fluke, captures a bank bandit and is appointed guard to the bank.

Souse's appointment at the bank is followed by an amazing series of adventures which Fields carries off with the arrogant swaggering ease of which only he is capable. He gets mixed up with a stock swindle, another attempted bank robbery and ends up by telling such a wild story about it all that he gets £2,000 from a film company for the screen rights. Hailed by all as a hero, Souse diplomatically resigns his position at the bank, a man of means as well of leisure, both of which are destined to be well-spent in the Black Pussy Cat Café, Souse's local."

The original screenplay, by Mahatma Kane Jeeves, is full of opportunities for the comedian to play his effective spontaneous ad lib type of comedy acting, and Director Eddie Cline wisely allowed Fields to indulge himself and to make the most of the opportunities offered. Cline is an old-time comedian and comedy director and knows good comedy business when he sees it, whether it is written into his script or not.

Fields is starred solo in this film—which means that with his characteristic comedy genius he provides enough laughs and entertainment to account for five other stars.

Aiding and abetting Fields in "The Bank Detective" is a cast which includes Una Merkel, Richard Purcell, Shemp Howard, Franklin Pangborn, Grady Sutton, and scores of others who appear in the numerous comedy sequences with which the picture is crammed.

Waterfront Drama

Telling a warm and human story of the drama, romance and heartache in the lives of American waterfront folk, Universal's "San Francisco Docks" presents Burgess Meredith and Irene Hervey as a young couple whose lives are nearly wrecked when Meredith is arrested for murder.

Action in the story revolves around the efforts of Miss Hervey, Fitzgerald and Armstrong to free Meredith from jail after he is arrested for a murder committed by a convict who escaped from Alcatraz. Background for the picture is the notorious waterfront district of San Francisco. Thrilling highlights come in scenes where Miss Hervey and Esther Ralston wage a blazing hand-to-hand battle and in the sequence which finds Armstrong fighting with a horde of angry dock workers.

Barry Fitzgerald's portrayal of an old waterfront hanger-on is rich in both comedy and dramatic quality. Raymond Walburn creates a colourful and convincing character as an affable old "Admiral" who lives in his dreams. Lewis Howard displays exceptional promise in a semi-comic portrayal of a young attorney. Robert Armstrong's rôle of the hard-fighting priest who turns detective to save an innocent man from execution ranks as one of his best performances.

Baby Sandy Again

Fulfilling the promise of her earlier pictures, Baby Sandy romps through her most hilarious rôle to date as the star of Universal's "Sandy Gets Her Man" which blends comedy with fast action and suspense.

Complications in the story centre upon rivalry between the fire and police departments. Each sends one of their men to try and marry the city finance commissioner's daughter, Miss Merkel, in the hope og getting a bigger slice of city funds for new equipment. And the fun begins when Miss Merkel, a widow, decides to let Sandy take a hand in selecting a future step-father. Thrilling action surrounds scenes in which Sandy goes for a wild ride on the back of a fire engine and is found later on top of a blazing building.

The child star has expert support from a hand-picked cast of laugh favourites. Stuart Erwin portrays the fireman who turns Romeo to hold his job. Una Merkel plays Sandy's mother and William Frawley is seen as a worried police captain. Edgar Kennedy is at his best in the rôle of fire chief. Others who help keep the picture bubbling with merriment are Jack Carson, Wally Vernon, Edward Brophy and William Davidson.

C. M. WOOLF

New Horror-Thriller

Consolidating their reputation as the pioneers and the greatest exponents of the "horror" technique in Hollywood, Universal studios, makers of the memorable "Frankenstein" and "Dracula" thrillers, have made a new "chiller" which is said to outdo all previous excursions into the realm of eerie entertainment. It is "The Mummy's Hand," starring Dick Foran and Peggy Moran, and establishing as the "new bogeyman of the screen." Tom Tyler (usually a player of cowboy rôles!) who created a minor sensation in America by his brilliant performance as a terrifying death-dealing demon.

The horror is based on a legendary death-curse, said to have been handed down by the ancient gods of Egypt, on all who attempt to defile the tombs of Egyptian royalty. The legend has been given considerable credence owing to the sinister fate which has befallen several persons who tried to enter the tomb of King Tutankhamen. The picture traces the weird adventures of an expedition searching for the tomb of an Egyptian princess. Dick Foran and Peggy Moran appear in the romantic leads, with Wallace Ford, Cecil Kellaway, Eduardo Ciannelli, George Zucco and Charles Trowbridge in the chief supporting rôles.

Surprise note of the film is the casting of Tyler, for whom a fearsome guise was devised by Jack Pierce, Universal make-up chief, famous as the creator of "Frankenstein" and other monsters.

Crazy Story about Bananas

The gay story of a South American banana "king" who sets out to make America "banana conscious," and blunders into the romantic troubles of a pair of young lovers, is told in Universal's farce comedy "Margie."

The entertaining story concerns the trials of a young composer, whose wife tricks him into quitting his job as a bill collector so that he can prove his talents as a song writer. Mischa (Have-a-banana) Auer, as the eccentric banana magnate, falls in love with Margie (Nan Grey), and sponsors a radio show for her when she, incensed by her young husband (Tom Brown's) ability to make a "hit," leaves him to make good in her own right. Auer finds out she is married, and there follows one of the most hilarious love triangles ever filmed, complicated in every possible way by the presence throughout of a team of supporting comedians, including Edgar Kennedy and Allen Jenkins as two hilarious piano movers, and Eddie Quillan and Wally Vernon as "hack" song writers.

Joy Hodges sings the title song in her rôle of the musical comedy favourite who "vamps" Auer to draw his attention from Margie. Otis Garrett and Paul Gerard Darling co-directed.

Arlen-Devine Teamed Again

Richard Arlen and Andy Devine, well-tried popular team, co-star once more in two new Universal dramas, "Black Diamonds" on Tuesday, February 25, and "Hot Steel" on Wednesday, February 26.

"Black Diamonds," combining perilous action with romance and comedy, shows how a fearless young newspaper reporter (Arlen) fights to clean up working conditions in a coal mine with his boyhood friend (Devine) at his side. This picture is well up to the high entertainment standard set by the pair. Suspense mounts rapidly when Arlen finds officials sending workmen into mine shafts which are literally "death traps," and the young crusader's battle, tinged throughout with the infectious comedy handed out by Devine, make a pleasing blend of enjoyable entertainment.

Kathryn Adams displays genuine promise as an actress in the romantic lead opposite Arlen.

"Hot Steel"

Telling a graphic story of the lives and loves of men who work in America's great steel industry, Universal's "Hot Steel" combines action with a powerful human story of two men fighting for control of a new steel process. The picture offers a vivid behind-the-scenes glimpse into one of the greatest and most powerful occupations. In addition to the stars, Arlen and Devine, "Hot Steel" features Anne Nagel as the flirtatious wife of a steel worker, and Peggy Moran as the girl with whom Arlen falls in love. There are several dramatic incidents building up to a climax in which a mill worker is shot and falls headlong into a vat of white-hot liquid steel. "Hot Steel" was directed by Christy Cabanne.

Glasgow Cinema Ball Beats All Records

BUT THE LUNCHEON TURNOUT WAS NOT SO HOT

LAST Friday was the coming-of-age day of the Cinema Ball. The ball, as usual, was preceded by a luncheon, but for some unaccountable reason, perhaps due to the absence of stars or big names, there was a very poor turnout of members at the luncheon the lowest for years. On the other hand the ball itself proved the most successful yet held.

Although the attendance was small, Mr. Bostock had brought along Tex MacLeod, who gave some very interesting reminiscences of the early days of pictures in California away back in 1911 and 1912.

The great event of the day, of course, was the Cinema Ball in the evening in Green's Playhouse Ballroom. This was again a most successful function, and in point of numbers has only been beaten once in the long history of the Cinema Ball. Nearly 1,200 dancers kept the fun going merrily for six hours. It must be admitted, though, that it was neither the Cinema Club nor the Trade which contributed very much to its success. Certainly the Trade did yeoman service in selling tickets, but looking round the spacious ballroom, the members of the Trade and Club were very difficult to find.

It goes to prove, however, that the Cinema Ball is looked upon as one of the social events of the year by the Glasgow public, if not by the Trade. However, "the end justifies the means," and local charities will benefit considerably.

The thanks of the Club are due to George Green, Ltd., and their staff for the splendid arrangements, catering and otherwise, with a special word to Louis Freeman for his energetic carrying through of the duties of M.C. and generally looking after things.

In the absence of Evelyn Laye, who unfortunately was indisposed, round about midnight the various prizes which had been gifted by the Trade generally, were presented to the lucky winners by Mrs. Simmons, wife of the president of the Club.

Scots Section Meets

The first monthly meeting of the Scottish branch C.E.A. for the new session under the chairmanship of George Taylor was held yesterday, Wednesday, in Green's Playhouse. Full report will appear in next week's KINE.

This "Britain"?

A big Trade review was the presentation in the Paramount on Tuesday of the British National film "This England." Mr. Barnett, who handles the products for Scotland, reports a tremendous reception for this film, which despite the fact that it is not entitled "This Britain," is expected to have an enthusiastic reception.

Hinks's Charity Effort

Ever alive in helping on charity, Walter Hinks last Sunday staged at the Rio, Kirkcaldy the Anglo-Polish ballet which had just concluded a most successful week in the King's Theatre, Glasgow, prior to their return to London. This is about the biggest thing Walter has done for some time, and Kirkcaldy War Charity Fund is bound to receive a welcome lift.

Judges of Amateur Films

The Eighth Scottish Amateur Film Festival conducted by the Scottish Film Council on behalf of the British Film Institute will take place at the Lyric Theatre, Glasgow, on Saturday, April 18. Adjudicators include Oliver Bell, H. Forsyth Hardy, William Jeffrey and C. A. Oakley.

EARLIER S.O. AT MALVERN

3 p.m. Opening Granted

At Malvern Licensing Session an application was made on behalf of the Malvern Theatre and Picture House to amend the hours of opening for Sunday performances. The present hours are from 4.45 p.m. to 9 p.m., and the management asked to be allowed to open at 3 p.m., as with the present hours they often found a difficulty in getting in two full programmes, with the result that the second had to be curtailed at the expense of the newsreel. They did not say that they would always open at 3 o'clock; it would depend on the length of the programme, but they asked for liberty to be able to open when it was necessary. If the magistrates granted the application it would bring Malvern in line with the kinemas at Worcester.

The police said the Sunday performances had been conducted very satisfactorily, and they did not oppose the application.

The application was granted.

CORONET, SMALL HEATH

Re-opening Next Month

The reopening of one of the Birmingham suburban kinemas affected by recent enemy action is announced. It is hoped that the Coronet, Coventry Road, Small Heath, will recommence business at the beginning of next month.

Paramount presents **THE STREAMLINED**

CLAUDETTE COLBER

AMBUSH

WI

WITH

WALTER ABEL • DICK PURCELL
DENNIS O'KEEFE • ESTHER DALE
GEORGE ZUCCO

DIRECTED BY MITCHELL LEISEN

Screen Play by Charles Brackett and Billy Wilder

Adaptation by Jacques Thery • Of an Original Story by Benjamin Glazer and John S. Toldy

LINED COMEDY-ROMANCE OF 1941 !

ERT · RAY MILLAND

ELL
ALE
EISEN
Wilder
S. Toldy

Paramount Pictures

BRILLIANT RKO-RADIO TRADE SHOW LINE-UP

"Mr. and Mrs. Smith & "Little Men" Head New Group

FINE FRONT-RANK OFFERINGS

HEADED by "Mr. and Mrs. Smith" and "Little Men," heralded as two of the most significant features of recent years, RKO-Radio's latest trade show line-up, scheduled for presentation on five consecutive days, commencing February 24, is claimed to abound in lavish, star-laden entertainment, expertly attuned to the current requirements of the British exhibitor.

The new quintette, all of which will be screened at 11 a.m., are, in order of presentation:—

Monday, February 24, Cambridge Theatre: **Let's Make Music**, with Bob Crosby and his Band.

Tuesday, February 25, Cambridge Theatre: **Little Men**, with Kay Francis, Jack Oakie, George Bancroft and Jimmy Lydon.

Wednesday, February 26, Cambridge Theatre: **Mr. and Mrs. Smith**, with Carole Lombard and Robert Montgomery.

Thursday, February 27, Private Theatre: **Remedy for Riches**, with Jean Hersholt.

Friday, February 28, Cambridge Theatre: **Beyond To-morrow**, with Jean Parker, Richard Carlson, Charles Winninger.

Sparkling Musical

Presenting a sparkling romantic comedy, spiced with gay tunes, "Let's Make Music," in which Bob Crosby, brother of the famous Bing, enacts the stellar rôle, revolves around the amusing adventures of Elisabeth Risdon, a lovable old school-teacher. The school principal, dissatisfied with student disinterest in her class, demands that Miss Risdon find some way of stimulating enthusiasm. Encouraged by Jean Rogers, her niece, the old school teacher writes a song for the school band, but this is rejected. Indignant, Miss Rogers sends the composition to a New York publishing house, where Bob Crosby, the band leader, uses it as a burlesque number. It becomes a sensation, and when Crosby invites Miss Risdon to appear with his band in a glamorous night-club she is an immediate success. From this point on, the riotous story traces the activities of the school teacher from the time she becomes the "toast of the nation" until her popularity fades, leaving her, however, with the consolation of a romance between her niece and the band leader.

Four catchy melodies are a part of the story. They include "Central Park," "And You Forgot About Me," "Big Noise from Winnetka," and "Fight on for Newton High." Leslie Goodwins directed.

Star Cast of Best-seller

Featuring a notable group of film favourites, the film adaptation of Louisa M. Alcott's immortal tale of boyhood, "Little Men," has been hailed as a natural successor to the record-breaking "Little Women."

Kay Francis as Aunt Jo, Jack Oakie and George Bancroft as a pair of amiable swindlers, young Jimmy Lydon as Dan, Ann Gillis as his playmate Nan, and Charles Esmond as Aunt Jo's professor-husband, have the top rôles in a production said to recapture the spirit and charm of the original story, which has thrilled readers in Great Britain for generations.

The story deals with the adventures of Dan, an orphan, who is an unwilling boarder in a county school, when the authorities interfere in the affairs of his foster-father, Major Bundle, who works the patent medicine "racket" with his pal "Willie the Fox," a bank robber badly wanted by the police. So Dan finds himself a misfit, and it takes much tact on the part of the professor and his wife to keep things running smoothly. Unknown to his wife, the professor has given money to the Major to invest, but he puts the money in a bank which fails. Unable to replace the sum, the Major is accused of being a crook, and Dan strives to uphold his foster-father's reputation. The Major forges a cheque on another bank and with a pocketful of money returns to the school and demands an apology—only to find police officials awaiting him.

Facing a certain jail sentence and anxious to keep the school running for Dan's sake, the Major persuades Willie to surrender for the five thousand dollars reward offered for his capture. This he turns over to the professor and Aunt Jo, and leaves. Dan doesn't know the Major is going to prison, but he's delighted that the school will continue. Around this brilliant plot basis, producers Gene Towne and Graham Baker have woven a noteworthy screen entertainment, abounding in novelties and surprise elements.

The work of Oakie and Bancroft as a unique comedy team with their respective roles of Willie and Major Bundle makes for much of the humour of the picture. Miss Francis turns in an exceptional performance as the kindly Jo, while Jimmy Lydon, recently seen in the title role of "Tom Brown's Schooldays," adds considerably to his already great reputation. The film is directed by Norman Z. McLeod.

Lombard-Montgomery Directed by Hitchcock

Presenting Carole Lombard and Robert Montgomery as a fascinating co-starring team and directed by Alfred Hitchcock, "Mr. and Mrs. Smith" is in every way one of the most outstanding films ever produced by RKO-Radio.

Since marriage has become a civilised institution, many wives have wondered whether their husbands would propose again if given the opportunity. This unusual problem provides the main basis of "Mr. and Mrs. Smith," which tells of Carole Lombard and Robert Montgomery, a prosperous married couple. After a quarrel, in which Montgomery confesses his wish to revert to bachelordom, they learn that their marriage is illegal.

From this point on, the picture attains great heights of risibility. When Montgomery fails to return home, Miss Lombard, unaware that he is in love with her, allows Gene Raymond, his partner in a law firm, to propose to her.

How Montgomery discovers that the pleasure of bachelordom is overestimated, the complications that occur when he strives to win back his wife, and the final romantic reunion between the pair are among the brilliant highlights in the laughter-laden story.

Carole Lombard reverts to comedy in "Mr. and Mrs. Smith," essaying a rôle even funnier than her hilarious performance in "My Man Godfrey." As her husband, Robert Montgomery has a portrayal similar in type to the characterisations that have won him universal acclaim with audiences in Great Britain. The roster of brilliant players is headed by Gene Raymond, Jack Carson, Lucile Watson, Philip Merivale, William Tracy, Charles Halton and Esther Dale.

Fourth in "Dr. Christian" Series

Replete with gay comedy, strong acting and an action-sustained story, "Remedy for Riches," fourth in the highly popular series presenting Jean Hersholt as the humanitarian "Dr. Christian," has for its theme the disturbance caused in the even life of River's End by the discovery of oil on some property bought by a newcomer to the community.

All the townsfolk work themselves into a frenzy to buy into the land and interests. Hersholt remains unperturbed and suspects the "oil" discovery to be a fraudulent scheme, and the ingenuity by which the kindly doctor brings the town back to its senses, exposing the schemers, makes for tense and exciting drama, rich in sentiment and highlighted by the humour of the principal character and several of his colleagues.

Hersholt is surrounded in "Remedy for Riches" with a distinguished cast including Dorothy Lovett, Robert Baldwin, Edgar Kennedy, Walter Catlett and Jed Prouty. Erle C. Kenton directed.

Second Trade Screening

Already screened to the Trade by RKO-Radio some months ago but withheld because it was considered inopportune to release it at such a time, "Beyond To-morrow," a deeply moving and emotional romantic drama, will have a second presentation.

Acclaimed as one of the most unique stories ever to have reached the screen, "Beyond Tomorrow" features a brilliant all-star cast including Jean Parker, Richard Carlson, Charles Winninger, Maria Ouspenskaya, Helen Vinson and Harry Carey.

The narrative deals with three partners, Winninger, Smith and Carey, who lead a rather dull life until they meet Miss Parker and Carlson. The girl, a worker in a New York clinic, while Carlson is a young westerner working in New York to save sufficient money to go home. The elderly men's point of view of life starts changing as soon as they come in contact with the young couple. But their new found joy ends when they are killed in a 'plane crash.

But Winninger, before starting on the trip, left a large sum of money for the young couple, who have become engaged. Newspapers learn of the bequest. There is publicity that results in Carlson going on the radio where his magnificent voice makes him an overnight sensation. From the success comes difficulties, for he is signed to play in a Broadway show opposite Helen Vison, a selfish, beautiful musical comedy star. Miss Vinson want Carlson for herself, and complications develop.

How the spirits of the three men come back to their home and plan ways and means of saving Carlson from falling for the wiles of Miss Vinson, makes for the remarkable conclusion of this distinctly unusual picture. A. Edward Sutherland directed.

Nelson Eddie and Jeannette MacDonald in a scene from the M-G-M film version of BITTER SWEET, Noel Coward's world-famous operetta

PARAMOUNT'S NEW CONTRACT WITH CLAUDETTE COLBERT

Paulette Goddard and Charles Boyer to Co-Star

Charles Boyer and Paulette Goddard are co-starred in Paramount's "Hold Back the Dawn," which Mitchell Leisen is directing.

New Deal with Claudette Colbert

One of the longest and most successful star-studio associations in Hollywood, that of Claudette Colbert and Paramount, has been extended by a new agreement which provides that Miss Colbert will star in a Paramount production during 1942 and another during 1943. This is in addition to the two pictures still to be made under the terms of her previous deal with the company.

Of the four films, only one has been definitely selected. This is the screen version of the Broadway hit, "Skylark," in which Claudette will share starring honours with Ray Milland. This picture is now before the cameras.

Claudette will shortly be seen in what is said to be the hit subject of her career—namely, "Arise My Love," which is to follow "North-West Mounted Police" at the Carlton. This gay adventure-romance has broken box-office records in the States, and Claudette has as her leading man Ray Milland.

"Caught in the Draft"

It looks like goodbye to the sarong for Dorothy Lamour!

The star has just been cast in forthcoming Buddy De Sylva production, "Caught in the Draft," opposite Bob Hope, in a story which demands that Dorothy will be fully clothed through every foot of the film!

Newcomers to Lead

Laying plans to cash in on the talents of two of the outstanding film discoveries of the year, Paramount announces a fast-moving comedy, "The Baby Had a Hard Day," as a vehicle for teaming Stirling Hayden and Virginia Dale.

Staged against the background of the United States Military Academy at West Point, the story deals with the hilarious complications arising from the marriage, contrary to regulations, of a handsome cadet and a nurse.

N. E. Jones reports that after being bombed, blasted, snowed and fogged out of their old address, and having had all their films destroyed by fire, Warner Brothers' Birmingham branch have found new quarters at 716, Chester Street, Erdington, Birmingham. Telephone Erdington 2641-2.

Hon. treasurer W. L. Grice, of the Birmingham and Midland Trade Benevolent Fund, has just received a donation of £5 5s. from the Leicester branch of the C.E.A.

Hilton Novel as M-G-M Film

"RAGE IN HEAVEN"

"Ziegfeld Girl" in Production

One of James Hilton's most fascinating novels, "Rage in Heaven," will shortly be made by M-G-M with Robert Montgomery and Ingrid Bergman.

Hilton's genius for brilliant characterisation, revealed in "Goodbye, Mr. Chips" and "Lost Horizon," reaches its peak in the psychological study of a weakling, married to a beautiful girl, whose insane and unjustified jealousy of a friend drives him to attempt the perfect crime.

Montgomery, in his most powerfully dramatic rôle since "Night Must Fall," will play Philip Monsell, a dashing, attractive young man, with a queer mental kink. He falls madly in love with, and marries, his mother's secretary, Stella Bergen, portrayed by Miss Bergman. But he tortures himself with the belief that she really loves his college friend, Dr. Ward Andrews, who is everything Philip would like to be.

As his madness grows on him, he deliberately throws Stella and Ward together, then plans a diabolical crime that will make Ward his victim in one of the most suspenseful, exciting climaxes ever filmed.

Robert Sinclair will direct.

Spencer Tracy as Editor

Spencer Tracy will be starred in a picture now being prepared by William Rankin, based on the life story of William Allen White, noted editor of Emporia, Kansas. Mr. Rankin will develop the scenario with the co-operation of Mr. White. Tracy is at present working in "Men of Boys Town," in which he is co-starred with Mickey Rooney.

"Mama's" Angel

Metro-Goldwyn-Mayer has purchased "Mama's Angel," an original story for the screen by Angna Enters, well-known interpretive dancer. Miss Enters, who is also an author and artist, has just had an exhibition of oil paintings at the New House Galleries in New York, including a number of self-portraits.

His First M-G-M Role

Brian Donlevy, whose stock soared sky-high with "The Great McGinty," and whose other recent appearances have included "When the Daltons Rode" and "Brigham Young," will pay his first visit to M-G-M to head the supporting cast of "Billy the Kid," which will star Robert Taylor in the title-rôle. The picture will be filmed in Technicolor.

Donlevy will be seen as Steve Andrews, frontier sheriff.

Frank Borzage will direct. Irving Asher will be the producer.

Next Hardy Film

"Andy Hardy's Private Secretary" is announced as the title of the new Hardy family film, which, incidentally, will mark the screen debut of Kathryn Grayson, young singing discovery. Production will start shortly with a cast headed by the regular members of this group of pictures—Mickey Rooney, Lewis Stone, Fay Holden, Ann Rutherford, and Sara Haden.

"Billy the Kid"

In the new Robert Taylor Metro-Goldwyn-Mayer starring vehicle, "Billy the Kid," Maureen O'Sullivan will be seen as Edith Keating, sister of a New Mexico rancher, who attempts to persuade the gunman to go straight. She joins a cast which also includes Brian Donlevy as the frontier sheriff, Ian Hunter and Gene Lockhart.

Frank Borzage will direct, with Irving Asher producing.

Nedell Joins "Ziegfeld Girl"

Bernard Nedell, who is well known in England and established his reputation in gangster rôles in Metro-Goldwyn-Mayer's "They All Come Out," short subject which was expanded to feature length, will return to a similar type as Nick Capalini, the bootleg boss who hires James Stewart to drive his lorries in "Ziegfeld Girl."

Last seen at Metro-Goldwyn-Mayer as Marfeu, the miner in "Strange Cargo," Nedell joins a cast headed by Judy Garland, Stewart, Hedy Lamarr, Lana Turner, and Tony Martin, and including Charles Winninger, Jackie Cooper, Edward Everett Horton, Al Shean, Philip Dorn, Rita Johnson, and Dan Dailey, Jun. Robert Z. Leonard is directing, with Pandro S. Berman as producer.

"Battle of Britain"

ROWLAND'S NEXT SUBJECT FOR U.A.

FOLLOWING "Cheers for Miss Bishop," Richard A. Rowland has scheduled for early production a picture to be called "Battle of Britain." The story will depict a British family in the war.

"Cheers for Miss Bishop" is Richard A. Rowland's first production for United Artists release. The brilliant cast is headed by Martha Scott, a contender for the best 1940 performance Academy award. Others in the cast are: William Gargan, Edmund Gwenn, Sterling Holloway, Sidney Blackmer and Mary Anderson. Tay Garnett directed.

"The Thief . . ." Steals Records

"The Thief of Bagdad" is making the pace in the United States, where reports from all situations record high takings. Some outstanding figures are:—

Philadelphia, Aldine, $14,000; Seattle, Fifth Avenue, $7,500; Milwaukee, Warner, $7,800. In Toronto, the picture, supported by the personal appearance of Sabu, grossed the great figure of $15,500 at the Uptown, against an average take of this theatre of $9,000.

"The Thief of Bagdad" went into the London Pavilion on Monday, after a successful seven weeks' run at the Odeon, Leicester Square.

Eminent Composer Signed

One of America's outstanding contemporary composers, Louis Gruenberg, is engaged in writing the musical score for the David L. Loew and Albert Lewin production, "So Ends Our Night," starring Fredric March, Margaret Sullivan and Frances Dee, and directed by John Cromwell.

The composer's only other film work was his widely-acclaimed score for the Government-made picture, "The Fight for Life." Critics and audiences acclaimed that music as the most impressive and exciting in years, especially the passages dramatising the beating of the human heart.

Niven Signed by Soskin

BONUS FOR STUDIO EMPLOYEES

Employers Agree to A.C.T. Schedule

AT a meeting last week between representatives of the Association of Cine-Technicians and the National Association of Theatrical and Kine. Employees on the one hand and representatives of the Producers' Group on the other, it was agreed that producers federated with the Group should put into operation forthwith a cost-of-living bonus agreement for all weekly employees as follows:—

(1) A present cost-of-living bonus to be paid at the rate of 13s. 8d. per week, which represents the rate on the latest published Ministry of Labour cost-of-living index figure of 196.

(2) The bonus shall be reviewed monthly and any adjustment necessary shall operate from the first pay day in each month.

(3) The basis of adjustment shall be at the rate of 4d. per point (2d. for employees under 21 years of age) rise or fall on the last available published index figure of 196.

(4) The bonus shall be paid to all employees earning up to and including £17 10s. per week.

(5) There shall be no differentiation between the rate of bonus paid to male and female employees.

(This agreement replaces the existing agreement.)

The agreement only covers weekly employees. A further meeting is taking place on Tuesday, February 25, between the N.A.T.K.E. and the Producers' Group to negotiate a cost-of-living bonus agreement for hourly employees.

IMPORTANT CAST FOR "PENN"

British National's Two Subjects

British National is still one of the busiest firms in the business, with two subjects actually in production, "This England" being trade shown, "Love on the Dole" being edited, "Old Mother Riley Cleans Up" in the cutting stage, and the new John Baxter production, "The Human Touch," ready to take the floor immediately Richard Vernon completes "Penn of Pennsylvania" at the Rock Studios.

At Denham, Leslie Howard has practically finished "Pimpernel Smith," one of the most important subjects on the British National schedule. Deborah Kerr, who starred for British National in "Love on the Dole," is appearing with Clifford Evans in "Penn," and Lance Comfort is directing: Denis Arundel is playing Charles II, and among the others taking important roles are G. H. Mulcaster, O. B. Clarence and James Harcourt.

"FIRST OF THE FEW"

British Aviation's Great Story

Fascinating facts emerge through the life story of Reginald J. Mitchell, genius creator of the Spitfire, as it is woven into film fabric by British Aviation Pictures, who will produce it on a major scale, with a famous star in the leading rôle.

Mitchell's life of constant trial and ultimate triumph is one of the greatest real-life romances of this century, and through it the original stands forth as one of the greatest of Englishmen, a man who lived and died with the love of his country and his fellow people as the guiding star to all his achievements.

The Mighty Few

"Lift up your hearts! We have made history! The first decisive battle of the war was the Battle of Britain. One thousand of our bravest young men won it for us on a sunny Sunday afternoon in September. History will say that by their irresistible attack that afternoon they robbed Hitler of all chance of complete victory."

Continued in column 4

ROLE OF FLEET-ST. REPORTER

Epic of Britain's "Little Men"

ONE of the most important star scoops of recent times is the signing of David Niven by Paul Soskin to play the lead in his new film which tells the story of the historic and drama-charged years since Munich. Based on facts and authentic detail, it will portray the life of a people, the real heroes of the film, the people of Britain.

There have been many rumours in regard to the probable activities of David Niven, entirely without foundation, until it can now be definitely stated that he will play the rôle of a British newspaper correspondent in Soskin's new film, the story for which has been written by one of the best known personalities in Fleet Street, whose knowledge and experience of the subject are unique.

Released by Goldwyn

As soon as he had details of Soskin's project he was enthusiastic; it is, he said, "A subject of the greatest national importance." Samuel Goldwyn has nobly co-operated by allowing David Niven to make the film outside his Hollywood contract. It is scheduled to start on or about April 7, at which date the star will report at Denham. Meanwhile he is Somewhere-in-Battledress.

Paul Soskin, whose triumphant "Quiet Wedding" is scoring its second successful week at the Plaza, will produce the Niven film on a major scale, as a tribute to British newspapers and to the people of Britain, to their courage, endurance and heroism in these dramatic times.

PAT LANGTON IN A.T.S.

Pat Langton, the well-known continuity girl, whose last picture was "Ten Days in Paris," made by Tim Whelan for Columbia, starring Rex Harrison, has been recommended for a commission in the A.T.S., which unit she joined at the outbreak of war. She worked her way up to Company Serjeant Major.

Leslie Banks, Alastair Sim and Jeanne de Casalis in the new G-B-Gainsborough production COTTAGE TO LET

PROGRESS ON "COTTAGE TO LET"

ANTHONY ASQUITH and the large cast of the new Gaumont-British-Gainsborough film, "Cottage To Let," are now in the third week of shooting on this G.F.D. release, with Maurice Ostrer in charge of production, and Edward Black producing.

The latter part of last week saw Asquith busy on scenes in the hall and staircase of a large Scottish manor house where a Spitfire Fund Bazaar was in progress, run by the indefatigable Mrs. Barington (played with a wealth of humour by Jeanne de Casalis). Here, amidst the confusion of stalls, crowds of guests and villagers providing endless comedy, there was a dramatic undercurrent of espionage and detective work as the net round John Mills as Perrey, the treacherous airman, is drawn steadily closer by the relentless Alastair Sim, playing the detective Dimble, and Michael Wilding who assists him. At the very height of the fun, when Mills is acting as auctioneer, he sees Dimble threading his way through the crowds to his side and knows that the game is up. An exciting chase follows.

The scene has now moved over to Barington's laboratory, a vast workshop equipped with every modern device known to science where Leslie Banks, as the inventor, takes part in scenes with George Cole as the cheeky evacuee who bursts into the laboratory where nobody else dare enter and proceeds to show Banks exactly how to make a toy aeroplane fly—in spite of the fact that the harassed inventor is working on a new bomb sight and is an expert! Several dramatic scenes involving Michael Wilding as Barington's assistant and Alastair Sim also takes place in the laboratory where Asquith will need several days' shooting.

"DANNY BOY"

Ballroom Scenes at Ealing

The entirely new production of "Danny Boy" is now well under way at Ealing, produced by Butcher-Signet and directed by Oswald Mitchell.

Last week's shooting was mostly devoted to highlight effects in a West End ballroom, designed in modernistic style by Art Director Charles P. Norman. Here Ann Todd had emotional scenes in discovering her lost boy, Danny, as a down-and-out brought in from the streets to play accordion as a musical stunt in association with Percival Mackey and his band who are revelling in classic and popular song renditions.

This week, Norman has an opportunity to show his flair for the *macabre* in an air-raid-shelter scene in a church crypt, with cute camera angles for Stephen Dade, plus ingenious lighting devices.

Wilfrid Lawson, co-starring with Ann Todd and new child star Grant Tyler (Danny) is a theatrical agent. John Warwick has a romantic part as Danny's father, a violinist reduced by the "blitz" to playing in the streets, while David Farrar is acting tantalising love scenes with Miss Todd, who insists, in spite of David's good looks and charm, on remaining true to her missing husband, John Warwick.

WAR SCENES IN WARSAW

On the "Dangerous Moonlight" set at Denham, RKO-Radio have just finished shooting scenes of the Polish Air Force headquarters at the time of the fall of Warsaw.

Director Brian Desmond Hurst had the co-operation and technical advice of Polish officers and experts in this country to assist him in these scenes. Paul Sherriff, art director, created a set which is a facsimile of the original building in which the gallant Polish airmen received their orders which sent them out to tackle the German air force.

The director is now working on a concert hall set for which over 300 extras have been engaged. One scene shows Anton Walbrook, who plays a famous pianist, entertaining an audience which includes Sally Gray and Percy Persons (father and daughter) sitting in one of the boxes in the hall.

Bill Sistrom has seen some of the rushes of the film and is more than ever convinced he has "got something" in this picture.

Grant Tyler, Wylie Watson and John Warwick in DANNY BOY (Butcher-Signet), which Oswald Mitchell is directing at Ealing

Welwyn Studio Rat-Hunt

A horde of rats caused some excitement at the Welwyn Studios last week, when Lawrence Huntington was directing a scene in which they appear on a specially made set for "This Man is Dangerous," a Rialto production starring James Mason and Mary Clare.

The set, representing a cargo hold of a ship, is used to show Mason after being bound by a gang of thugs thrown through a hatch to the floor of the hold where the rats attack him. The set was so constructed that the rats, when released from a cage would be able to scurry about in a restricted space therefore coming within range of the camera. Entry to the set was through a panel. The unexpected happened when, during a "take," the panel slipped slightly out of position and twelve of the rats, already affrighted by Mason's body falling on to the set, scurried through the opening, and from that day to this have eluded capture. They are missing, and so are a large quantity of flour and cereals from the studio kitchens. Members of the studio staff have been promised five shillings for each rat they catch. One of the more enterprising carpenters has brought to the studio a ferret, and during the lunch break the boys go ratting.

"This Man is Dangerous" is being produced for early Trade show by John Argyle. The supporting cast includes such well-known names as Margaret Vyner and Gordon McLeod.

"ATLANTIC FERRY" IN TOP

Michael Redgrave, Valerie Hobson, Griffith Jones and Margaretta Scott have all been kept busy this week on "Atlantic Ferry" at Warner Bros. Teddington Studios.

Scenes have been shot in the conservatory, garden, drawing-room, hall and library of the Donaldson home. Frank Tickle plays the part of Mr. Donaldson, Valerie Hobson is his film daughter, and Margaretta Scott her cousin. The sequences in the Donaldson home include some of the highlights of the film, for it is at a party there that Griffith Jones, as David MacIver, tells Mary that he loves her; she promises to marry him, but meets his brother, Charles (Michael Redgrave) a few minutes later, and falls in love with him! This love triangle becomes a "foursome" when cousin Susan falls in love with David.

Suspense reaches a climax when David, going out to meet the steamship *Britannia* in a tender to warn her that the Egremont lifebuoy is adrift in the dense fog, is killed.

Griffith Jones "died" for the picture this week, and director Walter Forde gave orders for everyone on the set to be very quiet so that the tenseness of the scene could be conveyed to the artists. The right atmosphere for a scene like this is vitally important, and everybody carried out Walter Forde's instructions so faithfully that after the "take" Valerie Hobson found that she was actually shedding real tears!

Production on "Atlantic Ferry" will reach its peak next week, when scenes in the Boston ballroom will be shot, and also the sequence showing the arrival at Boston of the *Britannia*. Practically the whole of the cast will be used in these scenes, including Edmund Willard, Hartley Power, Roddy Hughes, Milton Rosmer, Frank Tickle, Bessie Love, and Frederick Leister.

So wrote John Gordon, famous editor of the "Sunday Express," in praise of "The Few," and the one man, more than any other, who made possible this miraculous achievement was the greathearted patriot who created the Spitfires, "R.J.," as he was known. That truth is stranger than fiction will be shown by the panorama of Mitchell's life, a life devoted to an ideal which ultimately was to prevent the annihilation of his countrymen by an avalanche of enemy aircraft.

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KINE APPARATUS
"MOY-OMNIA" "MOY-OMNIA"
ERNEST · F · MOY LTD
Greenland Place, Camden Town, London, N.W.1. Tel. Gulliver 5451-3

"MR. AND MRS. SMITH"

Carole Lombard and Robert Montgomery, co-star in the title roles of MR. AND MRS. SMITH, romantic RKO-Radio comedy which is to be Trade shown on Wednesday, February 26, at 11 a.m., at the Cambridge Theatre.

"LITTLE MEN"

Kay Francis, Jack Oakie, George Bancroft and Jimmy Lydon are starred in RKO-Radio's film of the Louisa M. Alcott romantic story, which will be Trade shown on Tuesday, February 25, at 11 a.m., at the Cambridge Theatre.

The KINE YEAR BOOK
PRICE 20/- POST FREE
THE TRADE'S ENCYCLOPAEDIA

CLASSIFICATION OF COLOUR NOMENCLATURE

PHYSICAL SOCIETY GROUP IN SESSION

THE inaugural meeting of the Physical Society Colour Group—of which the B.K.S. is a founder society, and on which it is represented by Major A. Cornwell-Clyne—was held on February 12 at the Polytechnic, Regent Street. Following a discussion on the constitution of the Group, four brief papers were read on various aspects of the subject of colour tolerance.

The first speaker was Dr. Wright, of the Imperial College of Science, who discussed the relationship between science and the various industries employing colour. The commercial nature of colour tolerance, he pointed out, was fixed by the tolerances to which manufacturers could work, and by the demands of the public.

Matching Problems

A paper on the technical aspects, by Mr. Ellis, of the Clayton Aniline Co., Ltd., was read in his absence. He considered primarily the difficulties of matching dyes, particularly in different lights, and also problems of fastness. In the subsequent discussion Dr. Walsh pointed out that the B.S.I. was preparing a standard for a daylight lamp; L. G. Applebee pointed out, however, that in probably the majority of cases colours had to be matched by artificial light, and he urged that a standard of such light should also be fixed.

The next speaker, Mr. Wilson, spoke of the work of the British Colour Council in preparing and co-ordinating colour standards and nomenclature, and also in reducing the enormous range of shades. Each year a small range of colours was chosen, and by various means of publicity was brought to the attention of manufacturers and the general public throughout the world. He referred to the large number of cases of colour blindness encountered even among people dealing in colour.

Three Methods

Finally the physical aspect was considered by Mr. Perry, of Adam Hilger, Ltd., scientific instrument makers. He discussed three methods of classifying colours: by reference to the component wavelengths, expressed in the form of a curve; by the visual characteristics of hue, saturation and brightness; and by the use of the X, Y, Z co-ordinates. He explained mathematically how a permissible tolerance could be expressed as a factor of the X and Y co-ordinates.

MAKING OPTICAL GLASS

B.K.S. Lecture and Film

A meeting of particular interest is arranged by the B.K.S. for Saturday, March 1, when J. G. Holmes, B.Sc., F.Inst.P., chief physicist to Chance Bros. and Co., Ltd., the world-famous glass makers, will deliver a paper on "Glass and the Motion Picture."

Mr. Holmes will first show an excellently produced film illustrating the time-honoured methods used in the manufacture of optical glass, from the melting of the sand, chalk, litharge and soda in clay pots, to the scientific methods of inspection, moulding, polishing and annealing. Many types of glass of different refractive indices are made, and research is continually proceeding on new types of glass, which will affect lens design.

A modern development is the method of coating the internal surfaces of a lens system with a thin layer of material to decrease reflections and increase transmission. This process is now a routine operation, and lenses are being produced with a great increase in speed and an improvement in contrast.

Glass colour filters have been developed on new lines; one of the new filters is made of a glass whose colour can be accurately adjusted between pale yellow and dark red according to the heat treatment it receives; These and other matters will be covered by Mr. Holmes's paper.

The meeting will, as usual, be held at the G.-B. Theatre, Film House, Wardour Street, commencing at 2.30 p.m. Tea will be served at 4.15. Non-members may obtain invitations from the organising secretary of the B.K.S., 2, Dean Street, W.1.

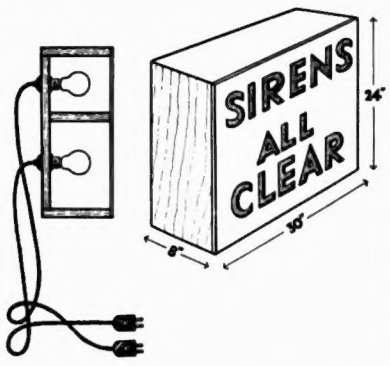
The Observation Window

A Simple Announcing Device

PROJECTIONISTS AT THE PALACE

Danger from Small Wounds

A NOVEL device for informing kinema patrons of air raid warnings which can be made inexpensively, is illustrated in the accompanying sketch sent by Bert Young, proprietor of the Cinema, Allendale. A wooden box is divided into two compartments, into each of which is affixed an ordinary electric lamp holder, complete with opal-finish bulb, this type being found best for diffusing the light. A sheet of thick pulp board takes the place of a lid and into this has been cut the words



"Sirens" and "All Clear." At the back of this board is pasted a thin sheet of greaseproof paper, and at the back of and in contact with this are glued two pieces of gelatine sheeting, one red, to cover the area occupied by the word Sirens, and the other green, to cover All Clear.

THE box thus completed is affixed behind and flush with the screen (which must be of the standard perforated type), and the two lengths of twin flex from the lampholders are provided with plugs at the loose ends for inserting, when required, into a conveniently located switch socket. At a distance of 65 ft. the letters show brilliantly through the perforated talkie screen, even when a film is being shown thereon. The sheet of thin greaseproof paper not only serves to hold the cut-out portions of letters in position, but also prevents the highly-glazed surface of the gelatine deflecting the light from the projectors.

A PARTY of the Army projectionists who, as reported in last week's IDEAL KINEMA, have been undergoing training at the Regent Street Polytechnic, had the honour last week of giving a performance at Buckingham Palace. The King and Queen had intended to be present, but at the last moment they had to leave, after shaking hands with those present. The War Office will probably be arranging for the men to give a further show at the Palace in the near future.

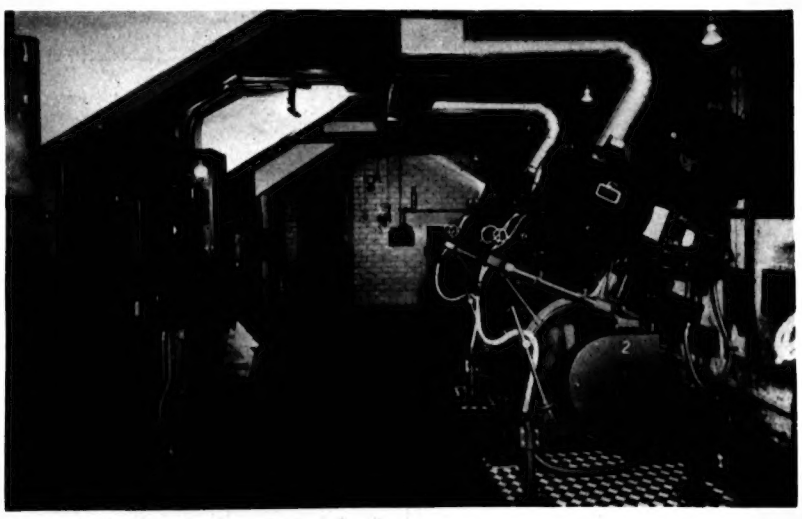
THE publicity department of the Trades Union Congress in its survey of accidents during 1940 sets out five main causes of casualty. These are mishandling of material or goods, blows from falling bodies, blows from hand tools, and contact with objects stepped upon or struck against.

A SPECIAL warning is uttered against treating lightly the wound caused by a gash from a nail in a packing case or a similar injury. This type of injury is declared to be comparable to a wound from a machine-gun bullet. In one year 20,000 such cases were allowed to become septic with consequent loss of efficiency and working time. The fact that this warning emanates from the Trades Union Congress should commend it to the attention of all trade unionists.

PUBLISHED by Hamish Hamilton, Ltd., at the price of 6d. is a small booklet entitled "Fire Watching." In it is set out very concisely the manner in which recent regulations issued by the Ministry of Home Security apply in respect of owners and occupiers of buildings, and of members of the general public. Its author is John Burke, barrister-at-law.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



Projection room of the recently re-opened Theatre Royal, Sunderland, equipped with Western Electric Mirrophonic Sound

POOL CARBONS

FIELD TEST FOR SUB-STANDARD PROJECTORS

INVOLVED SPECIFICATION PROCEDURE

WHEN considering the work of the British Standards Institution, one is apt sometimes to think that, although (or because) its decisions are backed by the leading scientific brains of the respective industries, B.S.I. specifications are rather too abstruse for everyday application. This is particularly the case with a recent specification, No. 930 of 1940, "Method of carrying out a field test for light output of sub-standard kinematograph projectors."

The Suggested Method

The method described entails placing the projector at such a distance from the screen that when running without film, a reading of 25 foot-candles is obtained in the centre of the screen. The illuminated area of the screen is noted as A square feet. Nine readings are then taken at points on the screen (five on a diagonal from top left to bottom right, and one each top centre, top right, left centre, and bottom centre). The arithmetic mean of these readings is then to be divided by the central reading M (25 foot-candles) to obtain the distribution factor K.

The projector is now disconnected, and a 100-watt calibrated projection lamp is switched on, through a resistance controlling its voltage to that for which it has been calibrated. The meter is then moved until a reading M of 25 foot-candles is obtained at a distance X. The calibrated lamp is known to give illumination I foot-candles at a distance of 1 ft. Accordingly, the approximate light output of the projector is given by the formula:—

$$L = \frac{AIK}{X^2} \text{ lumens.}$$

Opportunities for Error

Now, this is an excellent laboratory method of overcoming the errors inherent in any photometer; but when used by school teachers and education officers—the people for whom the specification was presumably devised, since it was prepared at the request of the Board of Education—experimental errors are likely to exceed by far the probable error of a meter.

Thus, the first precaution specified is that: "Conditions should be avoided in which reflected or stray light adds to the illumination received by the meter." How outside a properly equipped laboratory is it possible to prevent the meter picking up light reflected from the walls of the room, notably when measuring the distance X from the calibrated lamp? With a meter having a wide acceptance angle, a 50 per cent. error appears easily obtained. What, too, of errors in the voltmeter used in the lamp circuit?

A Warning Against Extension

The objection to this method of measurement is recorded primarily because at some future date there is every probability of some similar method being recommended for the measurement of screen brightnesses in kinemas. True, the method of taking nine readings on the screen and of calculating the distribution factor is quite sound. But why not, instead of the complication and probable errors of the calibrated 100-watt lamp, employ some simple device for first calibrating the photometer, and then rely upon its readings?

Such a device has recently been introduced by the police of one county for testing photometers used for measuring car lights. It consists apparently merely of a box containing a small battery-fed lamp, the cell reading the light through a slit, and so picking up a pre-determined amount of reflected light. With such a device, it would be necessary only to calibrate the photometer, and then proceed to take the nine readings and average them.

J. B.

ARCADIAN, MORECAMBE, REOPENED

A notable reopening of a theatre as a kinema took place on Sunday last when the Arcadian, Morecambe, owned by Empire Theatre (Morecambe, Ltd., made its debut as an entertainment centre devoted to films.

Some time ago the proprietors decided to make the change, and on Sunday last Mr. Fahy, chairman of the company, expressed his satisfaction on behalf of the directorate at the change, and also of the work carried out by RCA in installing high fi delity sound. RCA was also entrusted with the furnishing of the projectors and projection accessories including Hewitt rectifiers, the contract being in the hands of Mr. Bush, district manager of RCA.

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

PAINTED POSTER MARGINS—"DICTATOR" TEASERS—LADY INTO SHOWMANSHIP

Referring to the suggestion in last week's notes of the use of a "frame" round posters, a correspondent points out that the use of paper surrounds is undesirable and it would pay the exhibitor to have boards prepared with the permanent particulars either by a signpainter or by an adaptation of the silk screen process. Frames so executed would last in good condition much longer than a pasted-on paper background and, if done in oil colours, would be washable. Such boards could profitably be kept in good condition by a member of the theatre staff armed with a pail of water and a sponge, cleaning being done either at the time of pasting on a fresh week's inserts or as a separate operation.

ARE you putting your advertising matter about next week's programme where patrons can see it as they come out of the show at the end of the performance? That is an old axiom of showmanship, but it is not adopted by as many managers as it should be. Some time ago I criticised a certain London suburban hall on the ground that there was such a mass of "Next week" and "Coming shortly" publicity displayed around its spacious foyer that one couldn't "see the wood for the trees" and the very volume of material defeated its own ends. I was pleased to notice recently that the hint was taken and there has been marked improvement in this respect. Most noticeable of all, however, is the neat way in which panels dealing with the two feature films in the next programme are fixed across the main exit, linked by a large board on which is printed the concise indication: "Here's next week's show." By this means the manager ensures that outgoing patrons have their receptive faculties riveted on his next pair of offerings. A small point, no doubt, but it's often the tiny things that count.

Great Double Cross at Camberley

FOR three weeks before the playdate at the Regal, Camberley, S. J. Channing started to plug with a series of teaser slides and announcements the merits of "The Great Dictator" (U.A.). One novel stunt was introduced a fortnight before screening; all members of the staff were to be seen wearing badges carrying the now-famous double-cross insignia so prominently featured in the picture. This little idea created much comment and proved a most successful piece of publicity.

In all the local public-houses special teaser announcements were displayed; at the Globe Hotel, for example, the following was to be seen: "All the World and the 'Globe' will laugh at 'The Great Dictator.'" On the façade immediately above the canopy Mr. Channing built what he aptly termed "the symbol of Charlie Chaplin," being a huge cut-out bowler hat beneath which was a cut-out moustache, the finished display being painted jet-black.

Betty Steps Out

FOR the first time I am able to welcome to this feature a publicity campaign initiated by a woman and, as might be expected, she has introduced with her exploitation some war time economy ideas which are quite worthy of imitation. I hope now that we have become acquainted, Betty Barton, of the Arcade, Camberley, will soon qualify for membership of the Company of Showmen.

Miss Barton's campaign was in connection with the screening of "New Moon" (M-G-M), and its outstanding feature was the fact that it was a 99 per cent. made-in-the-theatre show. Members of the staff co-operated in the making of banners, teaser announcements, art cards, throwaways, etc. The campaign opened some days before playdate, and the film was heralded by the insertion of half-moon teaser slips in the monthly house programmes, and in packets of cigarettes and chocolates sold in the theatre.

A tie-up with a prominent firm of radio dealers resulted in two window displays, one in the town and the other in the theatre show window. The latter was particularly striking, having for background a blue firmament, on which a huge moon, cut-out heads of Jeanette Macdonald and Nelson Eddy and stills were artistically arranged. On the floor central position was taken up by a model ship of the "New Moon" period flanked by a display of bedroom radio sets, linked to the film by suitable art cards and announcements.

During the week prior to screening, records of the show's "hits" were played during all intervals; teaser half-moons were to be found on all vantage points; a large half-moon banner was hung across the Arcade entrance to the theatre, and the pay-box carried a clever moon and stars silhouette display.

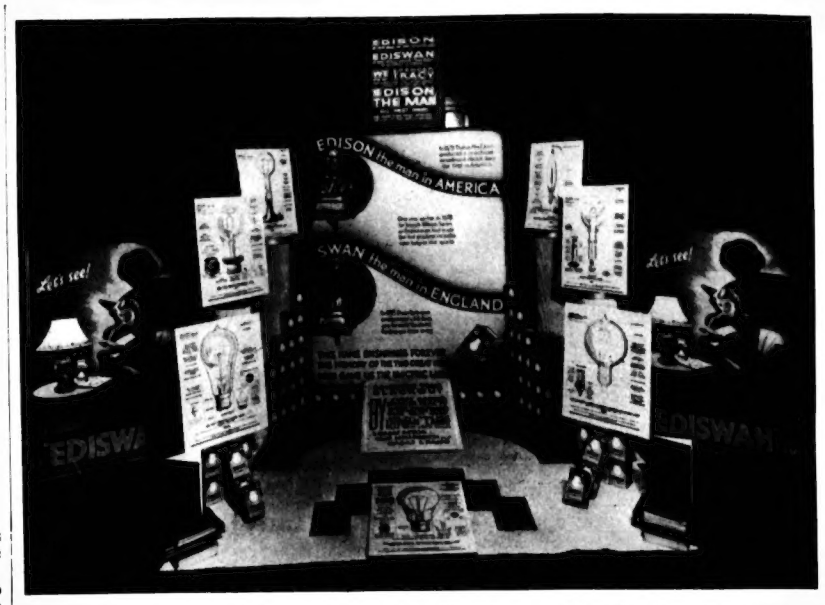
This outstanding proof that war time economy need not kill showmanship should lead other showmen to rally the talents of their staffs, among whom even now there is usually an artist of some ability, and with the aid of a few illustrated quad posters, black-out paper and ingenuity, a really worthwhile campaign can be organised. Miss Barton's campaign cost exactly £1, and to create a successful boost for a top-line release for such a humble outlay is the essence of war time showmanship.

Troops Enjoy "Somewhere in England"

COMMANDING officer, officers, and some of the men of a regiment stationed in Bradford accepted the invitation of Eric V. Walls, manager of the Regent (J. F. Emery Cinema Circuit), Bradford, to visit the kinema to see "Somewhere in England." To advertise the film, Mr. Walls exhibited outside the theatre a quad-crown art poster worded:—

"You can't all visit your soldiers stationed 'Somewhere in England,' so we have brought 'Somewhere in England' here to show you what life is like in the Army for Harry Korris and Frank Randle . . . ."

Mr. Walls contacted Harry Korris, who was appearing at a Sheffield theatre, and received from him a letter expressing the hope that the audience would enjoy the picture as much as he enjoyed making it. Mr. Walls read this letter to the audiences on two nights.



An ingenious tie-up for EDISON THE MAN (M-G-M), with Swan, his English counterpart, gave Eric Walls occasion for an effective vestibule display at the Regent, Bradford

Linking Up With Edison

AN illuminating display in the foyer of the Regent, Bradford, proved extremely popular with audiences during its exhibition to boost a striking film.

For his screening of "Edison the Man" (M-G-M), Eric V. Walls contacted with the Edison Swan Electric Co., Ltd., who readily embraced this ready-made opportunity to loan goods and to fix up a display. Busts of Edison—"the man in America," and of Swan—"the man in England," were made specially for the occasion and gave an atmosphere of dignity to the diagrammatic story of the development of the electric lamp.

Coloured publicity material attractively worded made very attractive showpieces.

Knew His 'Carrots!'

HARRY CLIFTON, manager of the Regal, Margate, has hit the news pages again with a topical stunt.

His latest tickled the fancies of Regal patrons more than somewhat; he sent his choc-girls round with trays of clean carrots tied with blue ribbons! Screen announcement, headed "Sign of the times," said "Our girls will now come round with a choice selection of carrots." The novel refreshments were soon bought up—and the local Prisoners of War Fund reaped an extra 5s. 6d.

A "Masterly" Appeal

IN his "Manager's Chat" for February, Gerald Masters, now in charge of the Odeon, Worthing, draws a striking parallel between the troubles of the ordinary shopkeeper and those which confront the kinema shop window. His letter to patrons runs:—

"It is difficult to display our very fine array of films before your eyes because newspaper space is limited, paper is rationed, many posters are banned—in other words, our shop window is partly boarded-up. But if you would take the trouble, you can still gaze inside. In other words, will you, as a valued patron, be good enough to look for our Press announcements or to read the publicity we are able to display on our theatre fronts? For when you do get close to our shop window we think you will be attracted by the goods and will hasten to buy!"

R.C.A. ACTIVE IN EIRE

Many High Fidelity Installations

During recent months R.C.A. has been particularly active in Eire, Capt. J. C. Atkinson, reproducer sales manager of R.C.A. Photophone, Ltd., having many successes to report.

On Wednesday, February 12, the most recent of these installations was completed at the Savoy, Athlone, when the change-over from the previous equipment to the latest RCA High Fidelity took place. This kinema is owned by a very well-known Eire exhibitor, in the person of Mrs. Knight.

Other recent installations of R.C.A. High Fidelity equipment in Eire have included those at Stafford's Cinema, Longford; Grand Central, Bundoran; The Town Hall, Dundalk; Tivoli, Limerick; Savoy, Sligo; Mall, Tuam; and Royal, Waterford; as well as the State, Ballymena.

The work of installing the above cinemas has been under the care of A. D. Baker, R.C.A.'s representative in Eire, who is now preparing further RCA equipment for the installation of the Cinema at Dungarvan, Co. Waterford, for D. Crotty.

ELECTRICITY BREAKDOWN

Helps Publicity and Ice Cream Sales

A breakdown for over an hour in the electricity supply on Tees-side, extinguishing nearly every electric light in house, shop and kinema from Redcar to Eaglescliffe, and including Middlesbrough and Stockton, caused local kinema managers considerable concern when they were confronted with entertaining audiences while the defect in the supply of electricity was being repaired.

The difficulty was overcome in many cases by the aid of lusty voices of soldiers among the audience in community singing.

Reynolds Roberts, manager of the Elite, Middlesbrough, got in some cunning advance advertising for one of his forthcoming films. After the lights had been out for 41 minutes, Mr. Roberts, who had previously recited a monologue and conducted community singing to keep his audience entertained, announced from the stage that he had been in touch with the electricity department and had told them: "I am showing Mickey Rooney's latest film, 'Strike Up the Band' (M-G-M) on March 3, and I hope I can have some juice by then!"

Another Middlesbrough kinema manager to profit by the electricity breakdown was W. Mayne Clemenson, of the Gaumont Palace, who found that during the first half-hour of the "black-out," £10 worth of ice-cream was sold—this, according to Mr. Clemenson, was a record.

FOR MARCH 24 RELEASES

Compiled by A. W. Owen

"ALL THIS, AND HEAVEN TOO"
(Warner)

CERT. A. 12,614 ft. Reg. No. F.3605. Reviewed in KINE. November 21, 1940.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Bette Davis, Charles Boyer, Barbara O'Neill, Jeffrey Lynn.
ATMOSPHERE.—Romantic tragedy adapted from Rachel Fields' novel. The story is set in France on the eve of the Revolution and based on the theme that the course of true—honourable—love seldom runs smoothly.
ORGAN.—"Liebestraum," Liszt (N,C.), with adaptation from the piano-solo copy of any edition.
NON-SYNC.—As organ, recorded on H.M.V. C.1332 (New Light Symphony Orchestra) or on H.M.V. B.3906 (F. Rowland Tims—kinema organ).

"SPRING PARADE"
(General F.D.)

CERT. U. 8,061 ft. Reg. No. F.3623. Reviewed in KINE. December 5, 1940.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Deanna Durbin, Robert Cummings.
ATMOSPHERE.—Period musical romance of Old Vienna and an Austrian peasant girl who visits the local fair, buys a fortune ticket which predicts she will go to Vienna, meet great people and marry an artist. These predictions come true in the story with much artistic musical embellishment.
ORGAN.—"Vienna, City of My Dreams," Sieczynski (Aschenberg), with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on Columbia F.B.1376 (Albert Sandler's Orchestra) or on H.M.V. B.D.393 (Jack Hylton's Orchestra).

"HULLABALOO"
(M-G-M)

CERT. U. 7,072 ft. Reg. No. F.3726. Reviewed in KINE. January 16, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STAR.—Frank Morgan.
ATMOSPHERE.—Farcical comedy, a story of an impecunious actor at his wits' end to meet his financial obligations, evade the attentions of his three ex-wives and to stand by his children.
ORGAN.—Novelty Entracte, "Masquerade," Byford (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1033 by the London Concert Orchestra.

"MILITARY ACADEMY"
(Columbia)

CERT. U. 5,507 ft. Reg. No. F.3498. Reviewed in KINE. October 10, 1940.
PUBLICITY.—One 6-sheet.
STARS.—Tommy Kelly, Bobby Jordan, David Holt, Jackie Searl.
ATMOSPHERE.—Comedy melodrama in American military atmosphere with a "play the game" theme, showing also how environment is a stronger influence on character building than breeding.
ORGAN.—"Americana" Suite (No. 1), Thurban (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2335 (H.M. Coldstream Guards Band).

"HONEYMOON DEFERRED"
(General F.D.)

CERT. A. 5,347 ft. Reg. No. F.3471. Reviewed in KINE. September 26, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Margaret Lindsay, Edmund Lowe.
ATMOSPHERE.—Comedy crime melodrama of a private detective who postpones his honeymoon to investigate an insurance fraud.
ORGAN.—"Cupid's Carnival," No. 4 from "Sylvan Scenes" Suite, Fletcher (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8503 (London Palladium Orchestra).

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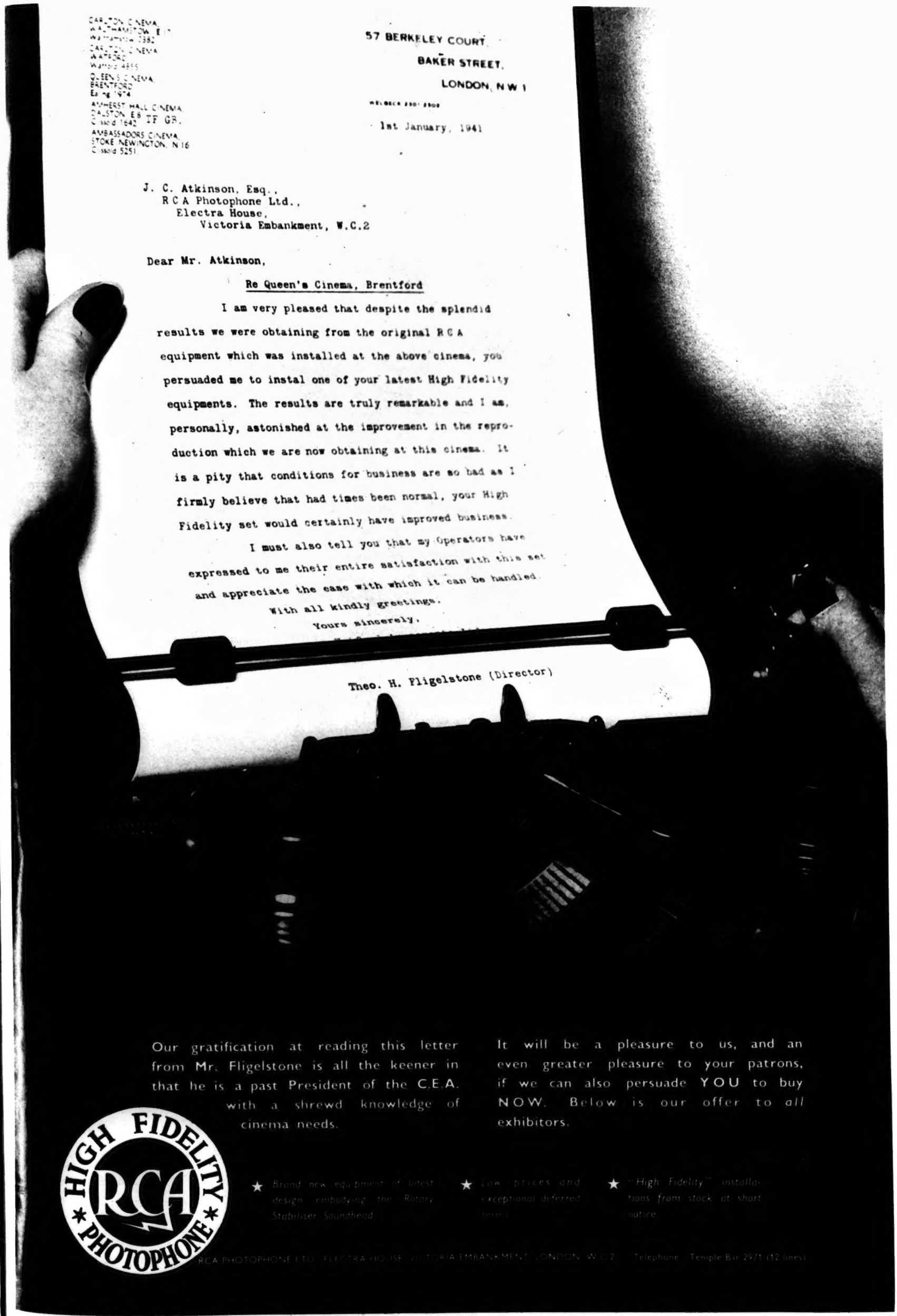
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57 BERKELEY COURT,
BAKER STREET,
LONDON, N.W.1
1st January, 1941
J. C. Atkinson, Esq.,
R C A Photophone Ltd.,
Electra House,
Victoria Embankment, W.C.2
Dear Mr. Atkinson,
Re Queen's Cinema, Brentford
I am very pleased that despite the splendid results we were obtaining from the original R C A equipment which was installed at the above cinema, you persuaded me to instal one of your latest High Fidelity equipments. The results are truly remarkable and I am, personally, astonished at the improvement in the reproduction which we are now obtaining at this cinema. It is a pity that conditions for business are so bad as I firmly believe that had times been normal, your High Fidelity set would certainly have improved business.
I must also tell you that my Operators have expressed to me their entire satisfaction with this set and appreciate the ease with which it can be handled.
With all kindly greetings.
Yours sincerely,
Theo. H. Fligelstone (Director)

Our gratification at reading this letter from Mr. Fligelstone is all the keener in that he is a past President of the C.E.A. with a shrewd knowledge of cinema needs.

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SITUATIONS VACANT

WANTED, Manager for London independent kinema; over military age or exempt.—Write, giving full particulars of experience, age, etc., to F., Box 705, Kinematograph Weekly.

MANAGER required for Northern kinema; 1,400 seats; emergency operating and film-booking experience necessary; not liable for military service.—Apply, Hinde, Galt and Co., 20, Tiger Row, Darlington.

HOUSE Manager required for kinema at Swansea; only persons over military age or ineligible for service will be considered. Apply with full particulars, to B. Baddiel, A.C.A., 3, North Avon Place, Swansea.

MANAGER required for London area; apply personally between 11 and 12 a.m. Also vacancies for Second and Third Operators, S.M. Supercinemas, 27, Golden Square, W.1.

MANAGERS for kinemas in and near Glasgow.—Fullest particulars, copy references, age, salary, Wincour, 144, West Regent Street, Glasgow.

YORKSHIRE.—Butcher's require an additional Representative for this territory.—Apply, Head Office, B.F.S., Ltd., 175, Wardour Street, W.1.

OPERATOR wanted. Send full particulars and references, wages required, to Regal Cinema, Exmouth.

WANTED, good Operator, used to oil engines; small country kinema, once nightly, two matinees; comfortable position; safe district.—State experience, wages, photograph if possible, Picture House, Knowle, Warwickshire.

SITUATIONS VACANT (cont.)

FIRST Operator required immediately for small country hall; no Sunday work; opportunity for experienced Second capable of taking charge.—Particulars of experience and salary to The Berkeley, Berkeley, Glos.

WANTED, First and Second Operators.—Apply by letter, stating qualifications, age, wage, etc., to Regent Picture House, Kingswood, Bristol.

SECOND Operator required in reception area; really comfortable job. State age, experience, and wages. Regal Cinema, Cranleigh, Surrey.

EXPERIENCED Second Operator required for small kinema in Bucks (reception area); RCA sound, Simplex projectors; capable taking charge.—Reply, Y., Box 698, Kinematograph Weekly.

SECOND Operator wanted for B.T.-H. sound and Kalee mechs.—Full particulars and wages, Manager, Playhouse, Felixstowe.

SECOND and Third Operators wanted, W.E. and Kalee.—Globe Cinema, Putney, S.W.15.

SITUATIONS WANTED

EXPERIENCED MANAGER (41), EXEMPT, DESIRES CHANGE; 16 YEARS' EXPERIENCE, VARIETY, FILM BOOKING, CIRCUIT ROUTINE; CONTROL OR INSTRUCTIONS; GO ANYWHERE. FULLEST INQUIRIES IN CONFIDENCE, D., 703, KINEMATOGRAPH WEEKLY.

MANAGER, disengaged; fully experienced; age 44; prepared to go anywhere.—A., Box 700, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

MANAGER-OPERATOR SEEKS POST, EITHER POSITION OR BOTH COMBINED; WIDE EXPERIENCE, SMART AND RELIABLE; AGE 31.—DON McLEOD, 72, PROMENADE, PORTOBELLO, EDINBURGH.

MANAGER (48), many years' experience, circuit and independent, well versed all branches, including operating, excellent testimonials; bond; large or small hall, which must be good class; anywhere.—B., Box 701, Kinematograph Weekly.

MANAGER (48); sole control or instructions; fully conversant all branches, including projection; 25 years' experience; moderate salary; anywhere.—S., Box 692, Kinematograph Weekly.

MANAGER OPEN FOR IMMEDIATE ENGAGEMENT; SOLE CONTROL OR INSTRUCTIONS; FULLY CONVERSANT ALL BRANCHES; HIGHEST CREDENTIALS; EXCELLENT EXPLOITER; GO ANYWHERE. WRITE OR 'PHONE: NEVILLE, 281, WALWORTH ROAD, S.E.17. 'PHONE: RODNEY 3342.

EXPERIENCED MANAGER, EXEMPT, DESIRES CHANGE; CONTROL OR INSTRUCTIONS; EAST COAST OR DANGER ZONE; GO ANYWHERE.—FULLEST INQUIRIES IN CONFIDENCE, V., BOX 695, KINEMATOGRAPH WEEKLY.

MANAGER, with 15 years' kinema experience, desires responsible position, preferably in County Durham. At present employed as Assistant Manager of large departmental store. Can produce excellent references; 40 years of age.—Write, X., Box 697, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

MANAGER, 20 years' experience in all branches, requires change; over military age; excellent references.—Z., Box 699, Kinematograph Weekly.

CHIEF Projectionist, long experience in leading London and provincial theatres, desires position in town or country in the North; experienced in the supervision and maintenance of several theatres; excellent refs.—C., Box 702, Kinematograph Weekly.

THEATRE SEATS

TIP-UP Seats wanted. Call or write.—R. Fovasky, Cinema Seat Upholsterer, 34, Batson Street, Glasgow, S.2.

WANTED, 200 20-in. centre Seats in first-class condition; also a quantity of 4-ft. Gangway Carpet, good quality.—S. K. Lewis, Victory Cinema, Loughborough.

WANTED, 400 Covered Seats without standards, 16-in.—Grand Cinema, Tranmere.

FOR SALE AND WANTED

FOR Sale, complete Kinema Projection equipment, including sound system, suitable for medium hall.—Full particulars on inquiry to E., Box 704, Kinematograph Weekly.

VARIETY ACTS

CINE.-VARIETIES AGENCY, 7, Goddard Hall Road, Sheffield, specialising in acts and artistes for the small or super-kinema stage. SATISFACTION IS REPEAT SERVICE.

MANAGERS! Your next Variety. CINE.-VARIETIES AGENCY send acts, artistes and shows in that always leave a profit.—Inquiries, 7, Goddard Hall Road, Sheffield.

TECHNICAL BOOKS

KINEMATOGRAPH STUDIO TECHNIQUE. By C. L. Macbean. A practical outline of the artistic and technical work in the production of film plays. (1922.) Price 2s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

WRITING FOR THE FILMS. By L'Estrange Fawcett. Provides clear and practical instruction in the preparation and treatment of stories for the writer or prospective writer for the films. It is interestingly written, with information on film production, the type of story producers need, how to sell your work, how to adapt your ideas and stories for the screen, and how to start scenario writing. (1932.) Price 3s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
Thur., Feb. 20	2.15 p.m.	Phoenix	Honeymoon for Three and Alex in Wonderland.	Warner	George Brent	—
Fri., ,, 21	11 a.m.	Phoenix	When Youth Conspires	Pathe	Jackie Moran	—
,, ,, 21	11 a.m.	Celluloid Theatre	Atlantic	Avon		—
,, ,, 21	2.30 p.m.	Phoenix	Her First Romance	Pathe	Edith Fellows	—
,, ,, 21	2.30 p.m.	Plaza	The World in Flames: A Musical Cocktail.	Paramount		—
Mon., ,, 24	11 a.m.	Own Theatre	Let's Make Music	RKO-Radio		—
Tues., ,, 25	11 a.m.	Own Theatre	Black Diamonds	G.F.D.		—
,, ,, 25	2.30 p.m.	Own Theatre	Trail of the Vigilantes and Fine Feathers.	G.F.D.		—
,, ,, 25	2.15 p.m.	Phoenix	City for Conquest	Warner	James Cagney	—
,, ,, 25	11 a.m.	Cambridge	Little Men	RKO-Radio	Kay Francis	—
Wed., ,, 26	11 a.m.	Own Theatre	Hot Steel	G.F.D.		—
,, ,, 26	2.30 p.m.	Own Theatre	Margie	G.F.D.		—
,, ,, 26	11 a.m.	Cambridge	Mr. and Mrs. Smith	RKO-Radio	Carol Lombard	—
Thur., ,, 27	11 a.m.	Own Theatre	Sandy Gets Her Man	G.F.D.		—
,, ,, 27	2.30 p.m.	Own Theatre	Bank Detective	G.F.D.		—
,, ,, 27	11 a.m.	Own Theatre	Remedy for Riches	RKO-Radio		—
Fri., ,, 28	11 a.m.	Cambridge	Beyond To-morrow	RKO-Radio		—
Tues., Mar. 4	11 a.m.	Own Theatre	The Mummy's Hand	G.F.D.		—
,, ,, 4	2.30 p.m.	Own Theatre	San Francisco Docks	G.F.D.		—
Wed., ,, 5	2.30 p.m.	Own Theatre	The Ghost Train	G.F.D		—
BIRMINGHAM						
Fri., Feb. 21	10.30 a.m.	Forum	River's End	Warner	Dennis Morgan	—
Tues., ,, 25	10.30 a.m.	Forum	Here We Go Again	Pathe	East Side Kids	—
,, ,, 25	10.30 a.m.	Locarno	[illegible]	[illegible]	Marx Brothers	—
Wed., ,, 26	10.15 a.m.	Scala	Down Argentine Way	20th Century-Fox		—
,, ,, 26	10.30 a.m.	Forum	Misbehaving Husbands	Pathe	Harry Langdon	—
,, ,, 26	10.30 a.m.	Paramount	The World in Flames	Paramount		—
CARDIFF						
Fri., Feb. 21	10.45 a.m.	Olympia	A Modern Hero	Warner	Pat O'Brien	—
Tues., ,, 25	10.30 a.m.	Olympia	Here We Go Again	Pathe	East Side Kids	—
,, ,, 25	11 a.m.	Park Hall	Money and the Woman	Warner	Jeffrey Lynn	—
Wed., ,, 26	10.30 a.m.	Olympia	Misbehaving Husbands	Pathe	Harry Langdon	—
,, ,, 26	11 a.m.	Capitol	The World in Flames	Paramount		—
,, ,, 26	11 a.m.	Empire	Flight Command	M-G-M	Robert Taylor	—
GLASGOW						
Fri., Feb. 21	10.45 a.m.	Regal	Arizona	Columbia	William Holden	—
Tues., ,, 25	10.50 a.m.	Playhouse	Here We Go Again	Pathe	East Side Kids	—
,, ,, 25	11 a.m.	Own Theatre	Down Argentine Way	20th Century-Fox		—
Wed., ,, 26	10.45 a.m.	La Scala	Go West	M-G-M	Marx Brothers	—
,, ,, 26	10.50 a.m.	Cosmo	Misbehaving Husbands	Pathe	Harry Langdon	—
Thur., ,, 27	10.50 a.m.	Cranston's P.H.	Her First Romance	Pathe	Edith Fellows	—
LEEDS						
Fri., Feb. 21	10.15 a.m.	Ritz	Arizona	Columbia	William Holden	—
Tues., ,, 25	10.30 a.m.	Ritz	Here We Go Again	Pathe	East Side Kids	—
,, ,, 25	10.45 a.m.	Scala	Flight Command	M-G-M	Robert Taylor	—
Wed., ,, 26	10.30 a.m.	Ritz	Misbehaving Husbands	Pathe	Harry Langdon	—
,, ,, 26	10.45 a.m.	Odeon	The World in Flames	Paramount		—
Thur., ,, 27	10.45 a.m.	Tower	Go West	M-G-M	Marx Brothers	—
LIVERPOOL						
Fri., Feb. 21	10.45 a.m.	Scala	Go West	M-G-M	Marx Brothers	—
Tues., Feb. 25	11 a.m.	Palais de Luxe	Here We Go Again	Pathe	East Side Kids	—
Wed., ,, 26	11 a.m.	Scala	Misbehaving Husbands	Pathe	Harry Langdon	—
,, ,, 26	10.45 a.m.	Paramount	The World in Flames	Paramount		—
,, ,, 26	10.45 a.m.	Forum	Flight Command	M-G-M	Robert Taylor	—
Thur., ,, 27	11 a.m.	Majestic	The Devil Bat	Pathe		—
MANCHESTER						
Fri., Feb. 21	10.45 a.m.	Odeon	Down Argentine Way	20th Century-Fox		—
Tues., Feb. 25	10.45 a.m.	Theatre Royal	Here We Go Again	Pathe	East Side Kids	—
,, ,, 25	10.30 a.m.	Odeon	Arizona	Columbia	William Holden	—
Wed., ,, 26	10.45 a.m.	Theatre Royal	Misbehaving Husbands	Pathe	Harry Langdon	—
,, ,, 26	10.45 a.m.	Odeon	The World in Flames	Paramount		—
,, ,, 26	10.45 a.m.	Gaumont	Go West	M-G-M	Marx Brothers	—
Thur., ,, 27	10.45 a.m.	Theatre Royal	Her First Romance	Pathe	Edith Fellows	—
NEWCASTLE						
Fri., Feb. 21	10.45 a.m. & 3 p.m.	Own Theatre	Down Argentine Way	20th Century-Fox		—
,, ,, 21	10.45 a.m.	Essoldo	Go West	M-G-M	Marx Brothers	—
Tues. Feb. 25	10.45 a.m.	Haymarket	Here We Go Again	Pathe	East Side Kids	—
,, ,, 25	10.45 a.m.	Odeon	Dr. Kildare's Crisis	M-G-M	Lew Ayres	—
Wed., ,, 26	10.30 a.m.	Odeon	The World in Flames	Paramount		—
,, ,, 26	10.45 a.m.	Haymarket	Flight Command	M-G-M	Robert Taylor	—
NOTTINGHAM						
Tues., Feb. 25	10.45 a.m.	Ritz	Go West	M-G-M	Marx Brothers	—
SHEFFIELD						
Fri., Feb. 21	10.30 a.m.	Cinema House	Here We Go Again	Pathe	East Side Kids	—
,, ,, 21	11 a.m.	Union Street P.P.	Angels over Broadway	Columbia	Douglas Fairbanks, Jnr.	—
Tues., ,, 25	10.30 a.m.	Cinema House	Misbehaving Husbands	Pathe	Harry Langdon	—
,, ,, 25	10.45 a.m.	Union Street	Down Argentine Way	20th Century-Fox		—
Wed., ,, 26	10.30 a.m.	Union Street P.P.	Her First Romance	Pathe	Edith Fellows	—
Thur., ,, 27	10.30 a.m.	Union Street P.P.	When Youth Conspires	Pathe	Jackie Moran	—
,, ,, 27	10.45 a.m.	Cinema House	Flight Command	M-G-M	Robert Taylor	—

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